

7

modern music on cue

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SEPTEMBER / OCTOBER 1998  
ISSUE NUMBER 20

DELIRIOUS

# LIVE FROM EUROPE

THE  
ELECTRICS

BLINDSIDE

THE  
MISCELLANEOUS

SOULFOOD 76

SKILLET

HEY-COMICS!

WORLD WIDE  
MESSAGE  
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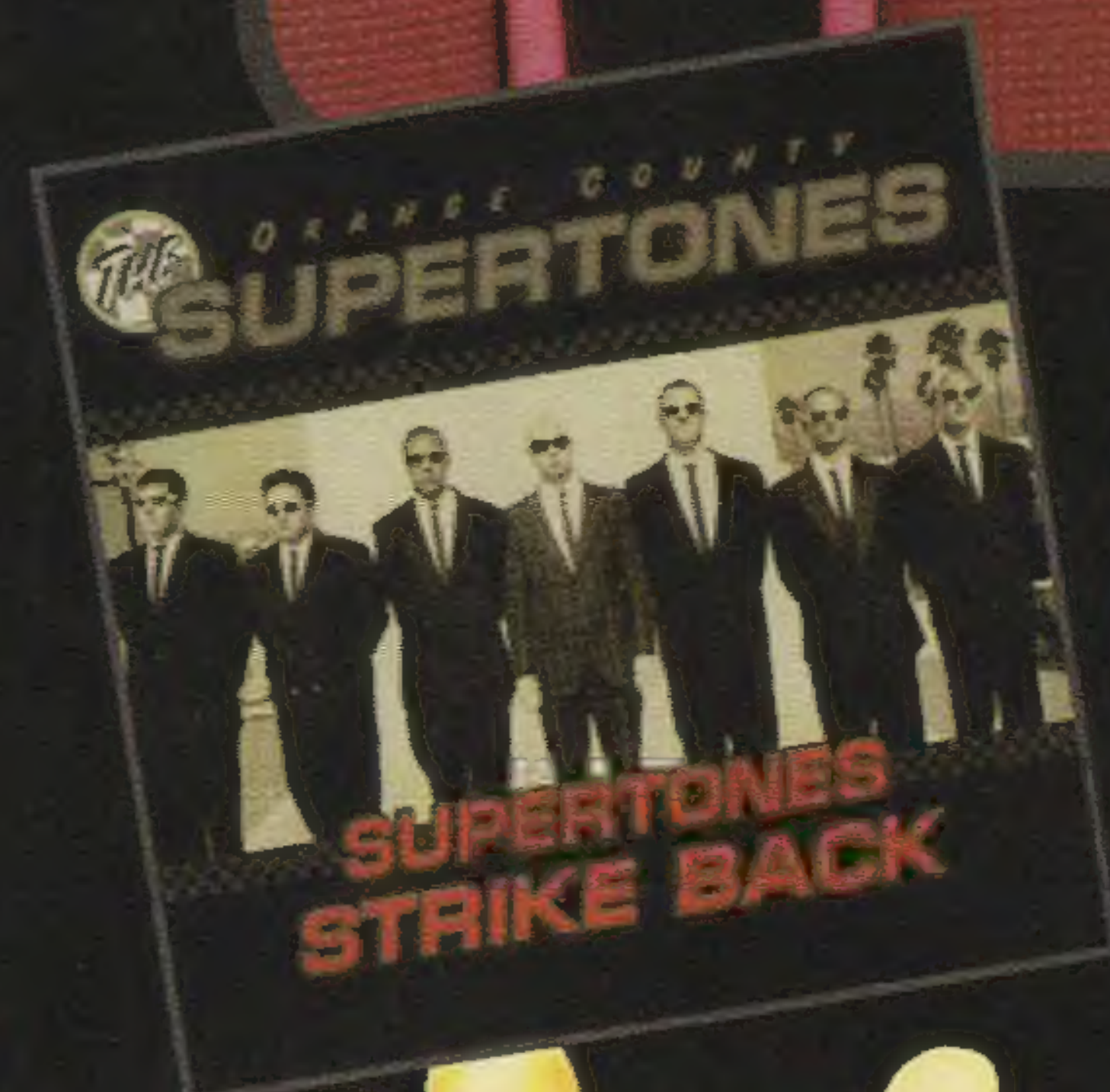


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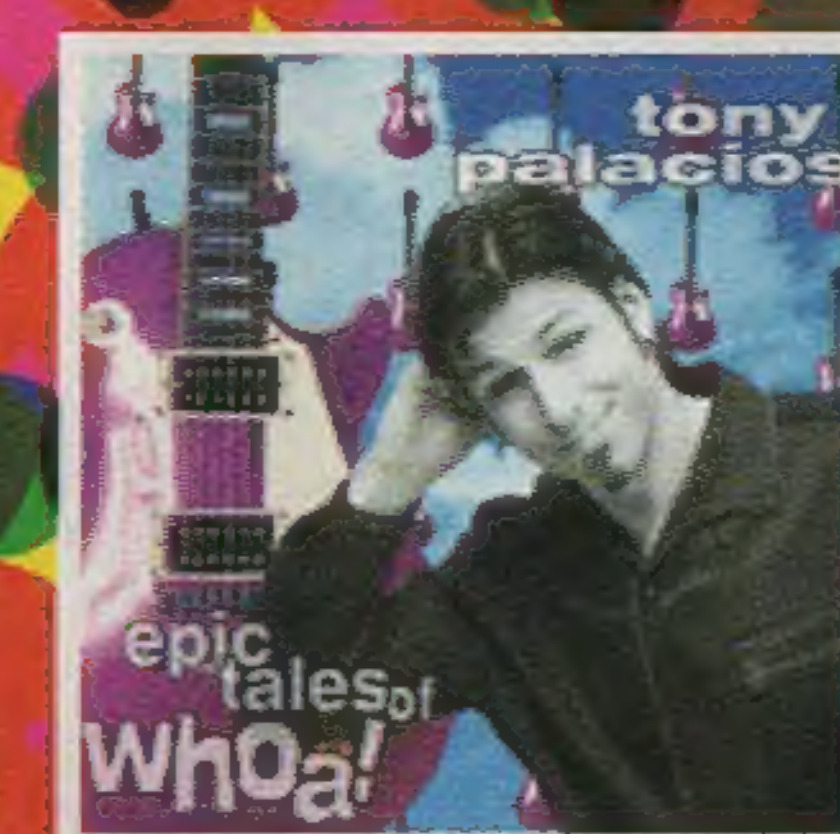
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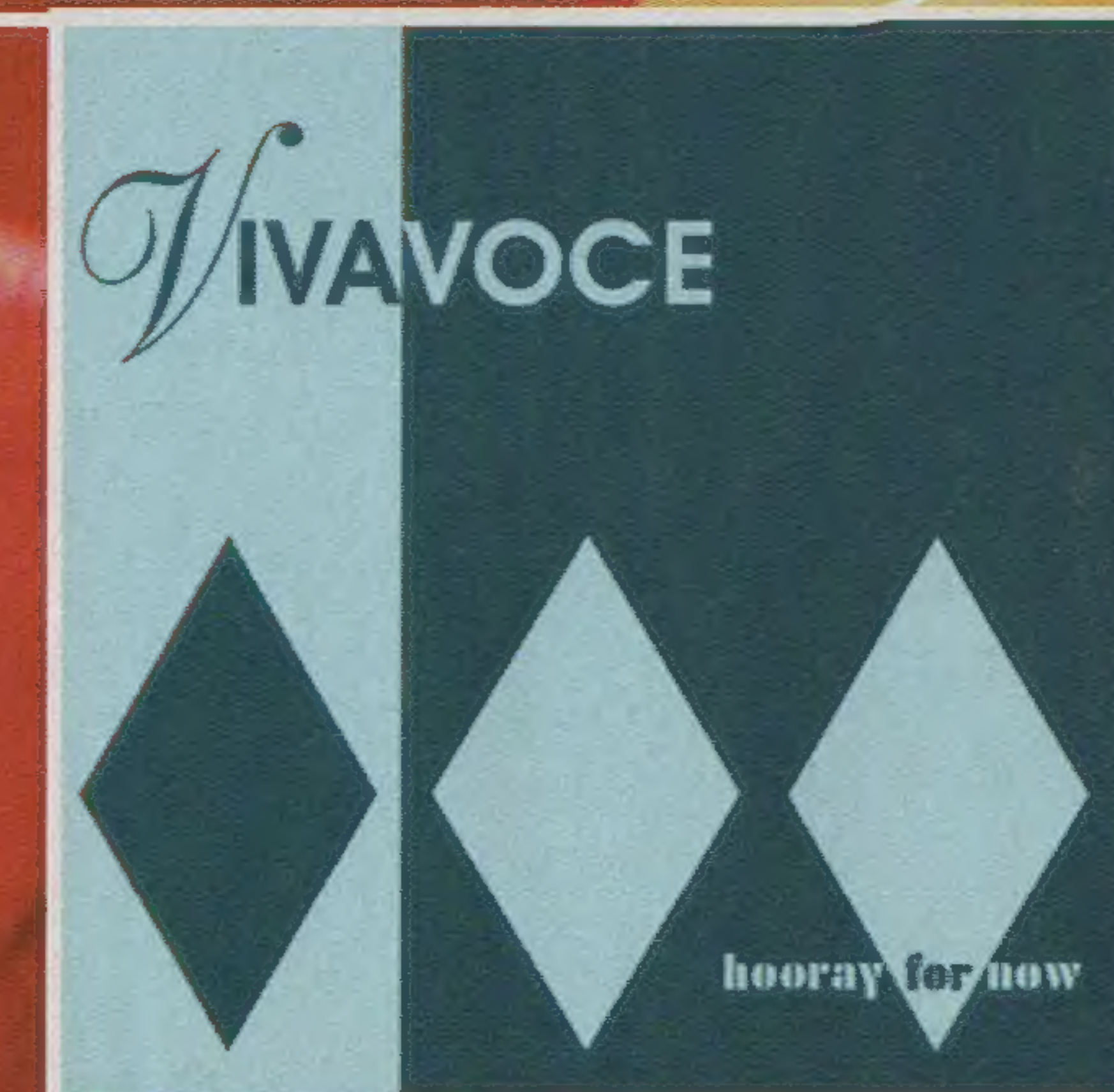
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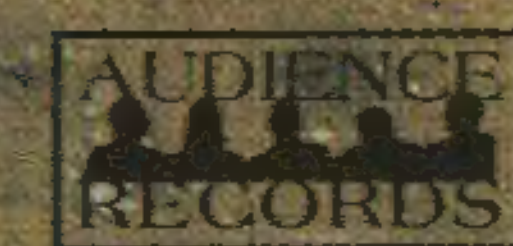
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**you are  
what you  
read**

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# 7ball september/october 1998

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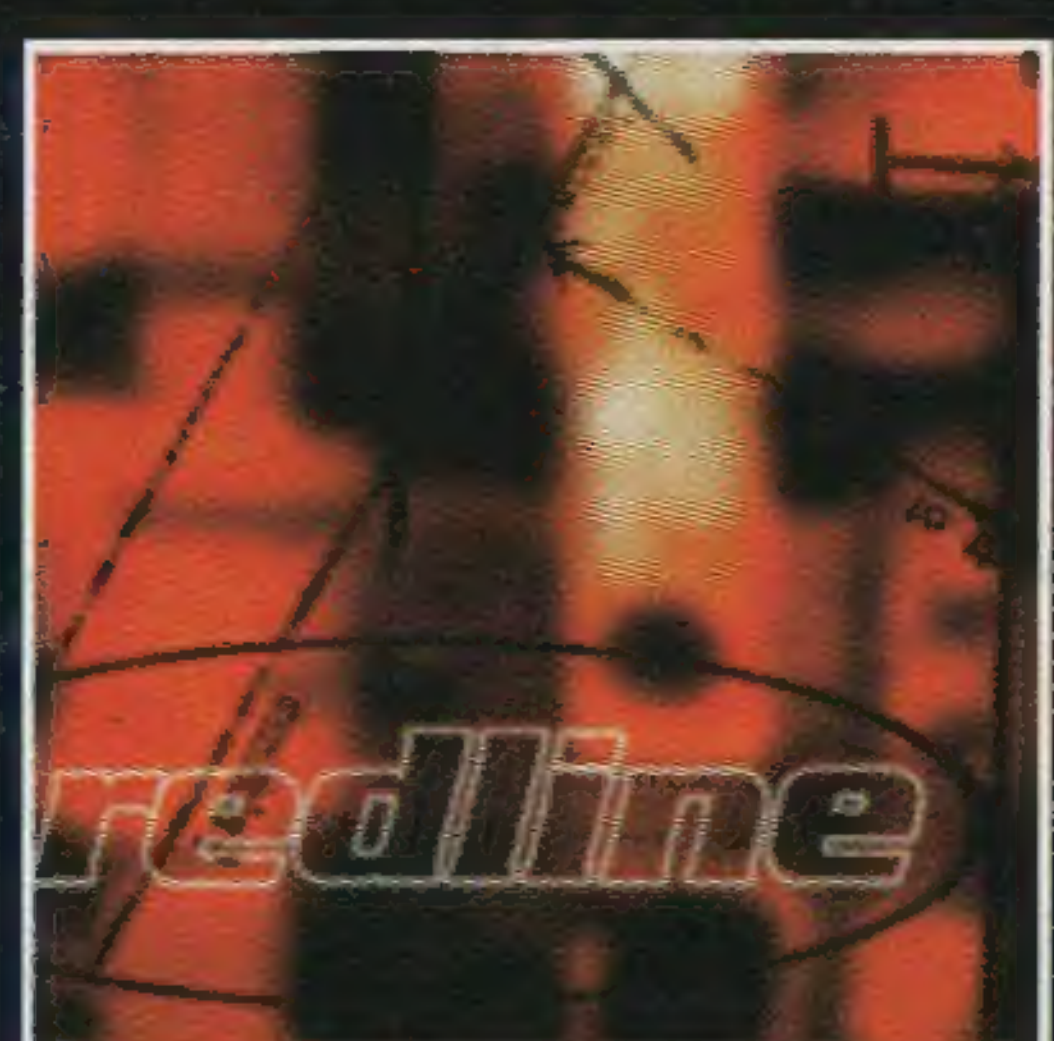
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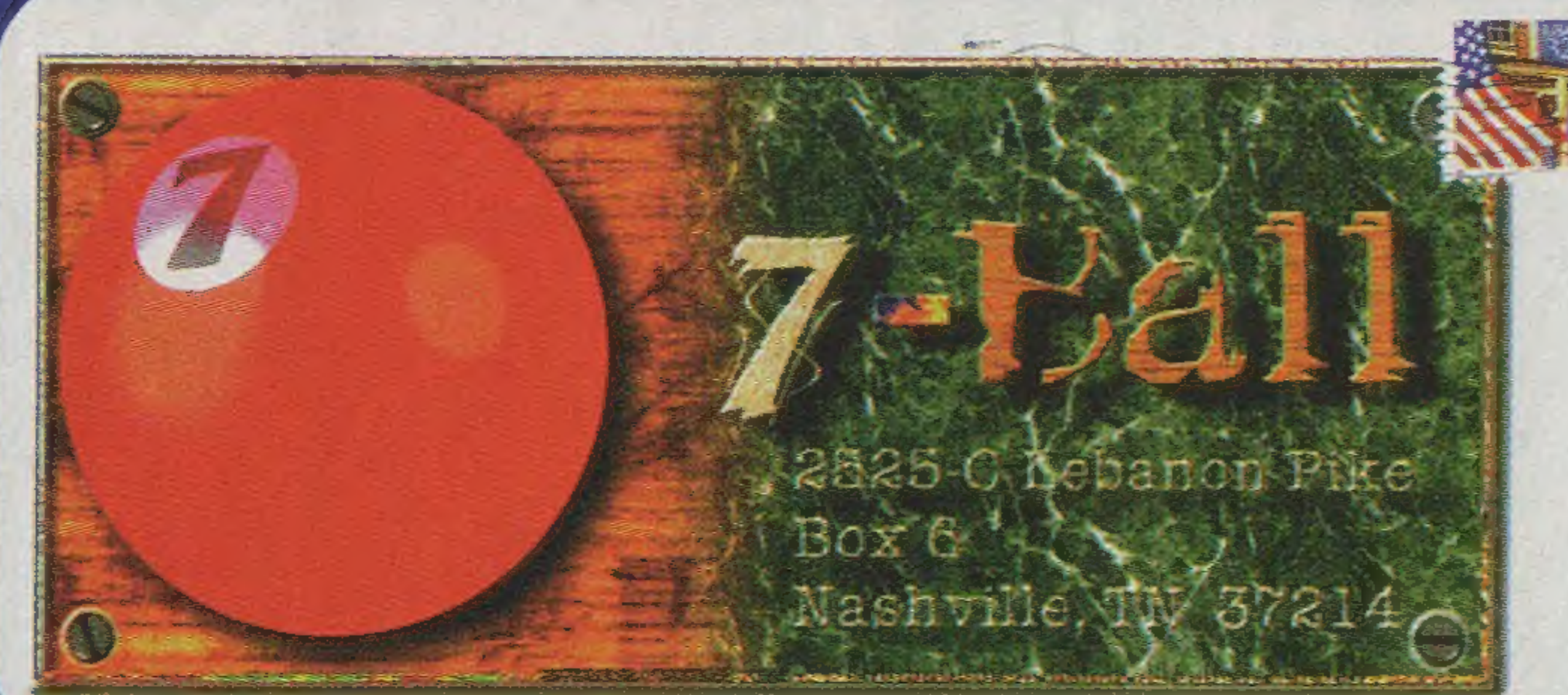
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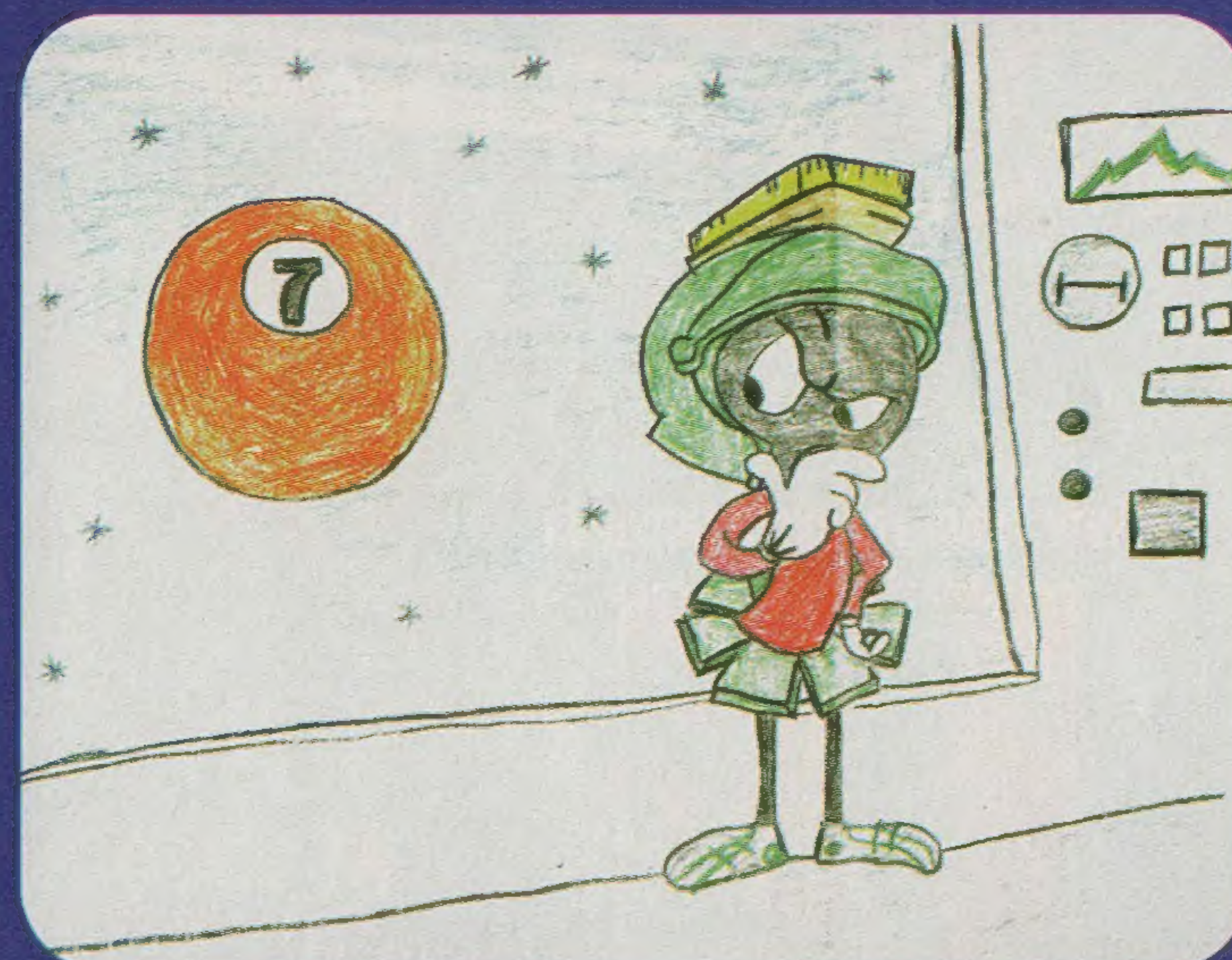




Sweet Mag! Could go monthly though. There's enough bands out there you guys can cover. Do an article on Starflyer 59, me and my two brothers would flip over that. Bon Voyage is cool too, putting one of the sampler get a lot of least you lot of praise (at PRINT a praise), so I'll just say the mag is fly. I spent too much time designing the graphics for this letter so my brain is fried. Keep up the good work.

-aaron

We reserve the right to edit letters for space, clarity and because it drives some readers nuts. Send to 7ball Feedback, 2525-C Lebanon Pike, Box 6, Nashville, TN 37214. Email us at [7ball@7ball.com]. Send subscription questions to [subscriptions@7ball.com]. Send indie materials to Dale Wilstermann at the same mailing address.



A few weeks ago, I decided to give up secular music and my non-Christian teen magazines. Only two weeks later (or less) my mom came home with a 7ball mag and GAS Collector's CD. What a blessing for someone who had just thrown away more than \$36 worth of secular music and magazines! My mom is going to subscribe to 7ball and I just wanted to thank you for your wonderful ministry. Christa E. Smith via the Internet

As always, I was thrilled to see the latest issue of 7ball at my local Christian bookstore. I thought that the way you handled the letter from the reader who wanted to implement his ratings system was very appropriate. Just because you do not understand how a lyric applies to your life doesn't mean no one else can relate to it. If you have faith in God, you can trust He will deal with those bands who claim to be Christian and are not; at the same time, He has not called all of us to do things the same way. Some are called to plant seed, some to water and fertilize, some to harvest. How can we expect to win the world when we spend most of our time infighting amongst ourselves? W. Daniel Ryan Director, On A Mission Ministries via the Internet

Inspired by the letter from Jerry Hanel [#19, July/Aug], I want a rating system that will determine the heart of each person on the pen pal list. After some time, thought, prayer, Scripture (Acts 10:9-20; 1 Samuel 16:6,7)—and using, of course, the new PHARISEE-O-METER (patent pending), that you so rightly called it—I have created that system. I would like to rate each pen pal nominee you receive and send it back to you with my findings, as a way to inform your readers if a candidate is "safe" to write to or not. Unlike some people, I ask for nothing in return. I enjoy supporting your ministry. My system is call the HEART-O-METER (patent pending).

—Steve Ptaszniak Fountain Valley, CA

I was replying to John C. Lyon's letter [#18 May/June]. I thought what he said was very encouraging, since I go to a Southern Baptist school. One of my favorite songs is "Stomp" from God's Property. If my principal knew I was listening to that kind of music I

would be expelled. Thanks for the encouragement, John. Keep up the good work 7ball and peace! Zachary Grubb via the Internet

[We don't even listen to that kind of music. We almost didn't print your letter.]

I really appreciate that you took the time to notice the special effort The Insyderz put forth in preaching the Gospel [#17, March/April]. They really try to share personal experiences and testimonies that not only spark interest, but also teach lessons about our everyday Christian walk. I hope future issues of 7ball continue to stress the importance of the Gospel in today's Christian music. Makia Lenea Singleton Gahanna, OH

You guys at 7ball have no idea how grateful the hip-hop heads like myself are for your article in the July/August issue ["The [Rap] Report"]. Praise God for you guys not abandoning us like everyone else has. This will be a big year for Christian hip-hop—Jesus is gonna shake the whole game, Christian and secular! Aaron Dove via the Internet

In this "Rap Report" ... you included a picture of Brainwash Projects, but not a word was mentioned. I've been waiting for their album for 4 years. I liked the tidbit of rap in your magazine. Will there be more? Bob via the Internet

[You caught us—since we were also working on a separate story on Brainwash Projects, we trimmed their appearance in "The [Rap] Report" and inadvertently left the photo in. Look for them to appear in 7ball—with words and everything—very soon.]

I just got back from Cornerstone. The way people dress gets worse and worse. I see three reasons people dress this way (these are generalizations, of course): 1) They are trying to stand out (this lies in the face of Paul's directives in 1 Timothy 2:9, 10 instructing women—and I believe it is applicable for men, too—to dress in a way that does not seek attention); 2) They dress like this to fit in (this is not all bad; we need to assimilate into a culture in which we are going to spread God's word, but there is a balance—we also need to do things to stand apart

from pagan culture like Daniel, Shadrach, Meshach, and Abednego did in Daniel 1); 3) Some people dress like this for rebellion's sake (rebellion is a sin). I'm not saying that dressing that way is a sin. Some of the motives may be sinful. Most are foolish. Some are good. I only write this to challenge people to ask themselves why they dress the way they do. Is it to glorify God?

Shannon Caroland St. John's, MI

[Please refrain from referring to the Hebrew children, Hananiah, Mishael and Azariah, by their pagan, Babylonian names.]

I read your magazine all the time. I have never seen an interview with my favorite band, Value Pac. There is another band I love that I don't think you have ever done an interview with, P.O.D. Maybe you could think about doing some interviews with them. Jordan Cook London, Ontario, Canada

[Jordan, Value Pac and P.O.D. both appeared in 7ball #14, Sept/Oct '97. For back issues, call Kyle or Joe at (800) 352-7ball or email

(subscriptions@7ball.com).]

I'm writing in response to two letters you published on the subject of piercing. I'd just like to say that no one is going to go to Hell for having a nose ring; piercing is not a sin. Several Bible verses mention piercing (Genesis 24:22, Exodus 32:2, Isaiah 3:19&24, and Ezekiel 16:12) and none of them say (or imply) that piercing is wicked or sinful. As Christians, we should not judge others

on the basis of appearance. I challenge people to find out

if something is truly wrong and sinful before they pass judgement. Emily via the Internet

A bit too much lately, on the website and in your editorial pages, there's been a snide "we're cool and you're not" attitude. To some degree, I guess that attitude is an integral part of "being cool," but please. Over the last 10-20 years (yes, I'm over 30), I've seen enough publications similar to yours come and go for various reasons. Now that we've found you, it would be a shame if the blessing that has been upon your ministry were lifted due to a smug "we've got a magazine and you don't" spirit. Here's hopin' you have many years of continued success.

Darrell Olling via the Internet

Your magazine is the bomb! I love your articles and your sarcastic remarks about the letters you receive. They're hilarious! Travis TenBrink via the Internet

The answers you give to the letters in the magazine are hilarious. We enjoy them oh so much. We love the way you rip on people and lower their self-esteem. If you put this letter in will you please be really mean and make us feel like an ant squashed beneath your feet.

Katy, Jesse, Allie via the Internet



[Uh ... not quite sure how to answer that.]

The guy who writes the stuff in brackets is groovy. Can he write something by my comment? Thanks.

Neuman N  
Baden,  
Ontario

[Yucca: A flowering plant that is related to the lily but is much larger.]

Many of my friends like ska and like the Christian bands but get tired of listening to my two Christian ska CDs. I need to know more! I enjoyed the remarks on jalapenos, awesome on pizza, and the parts about Spider Man, The Tick, and Captain America.

Bill Brooks  
via the Internet

In the May/June 7ball, someone asked if you could talk about some other ska bands in the Christian music scene, to

which you responded "um ... no." Because of you, people hear so much about three bands (Supertones, Insyderz, and FIF) they get sick of them. Don't be so narrow-minded.

Andy  
via the Internet

[Weevil: A special kind of beetle with a beak. Some are pests and some are useful.]

Hey, I just want to say your magazine is

great. I love how you keep getting more and more ska-ish! Keep putting FIF in there as often as possible, cause they rock! Also, the readers response is nice and big, I like that.

Joe Aemmer  
via the Internet

I just picked up a copy of the latest issue, and I had a idea. You guys need to put guitar tabs in them. It's hard to find tabs to Christian (alternative)

bands.  
Brad  
via the Internet

I am really into ska bands and I especially like The Supertones. I think the way you talk about all kinds of bands is great. I just wanted to tell you that I think you guys are good at what you do and I bet this magazine is going to be around for a long time.

Elizabeth Fischer  
Wausau, WI

If it weren't for your magazine I wouldn't have had the chance to show my friends the fun side of Christians that can rock. Thanks for not watering down the message to be popular, but staying true to yourselves. 7ball, keep up the great work.

David  
Highland, IL

Please do something on techno! I listen to techno all the time and so do all of my friends. I like punk rock, ska, and other things, but I love techno the most.

Bets Rowan  
via the Internet

I picked up your magazine simply for the GAS Collection CD, but I really ended up enjoying the mag. You are good at covering not only some [well-known] bands, but some not so well-known bands. I like that. Keep up the good work!

Kristin Sporleder  
via the Internet

I was going to write a long letter critiquing your critiques, but I decided, (Um ... no.)

J.R. Dollins

via the Internet

[Flageolet: A musical instrument that belongs to the flute family. It is played by blowing into a whistle type of mouthpiece.]

Your mag rocks to the 3rd Degree. I practically fell when I got the awesome Creation '98 7ball package



deal ... and that's not all (I sound like a salesman)—I got the incredible 7ball beach ball, which provided entertainment for me and my homey Chris while waiting for the next band to emerge on The Fringe Stage at Creation. I just want to simply spew towards the whole crew at 7ball that your mag is insane

(take insane in a positive way as much as you can) and I'm going to subscribe to your mag. Your GAS Collection CDs alone are worth it—I get to hear, see, taste and smell a wholesome diversity of Christian tunes. Keep it fresh!

Dave Casty  
via the Internet

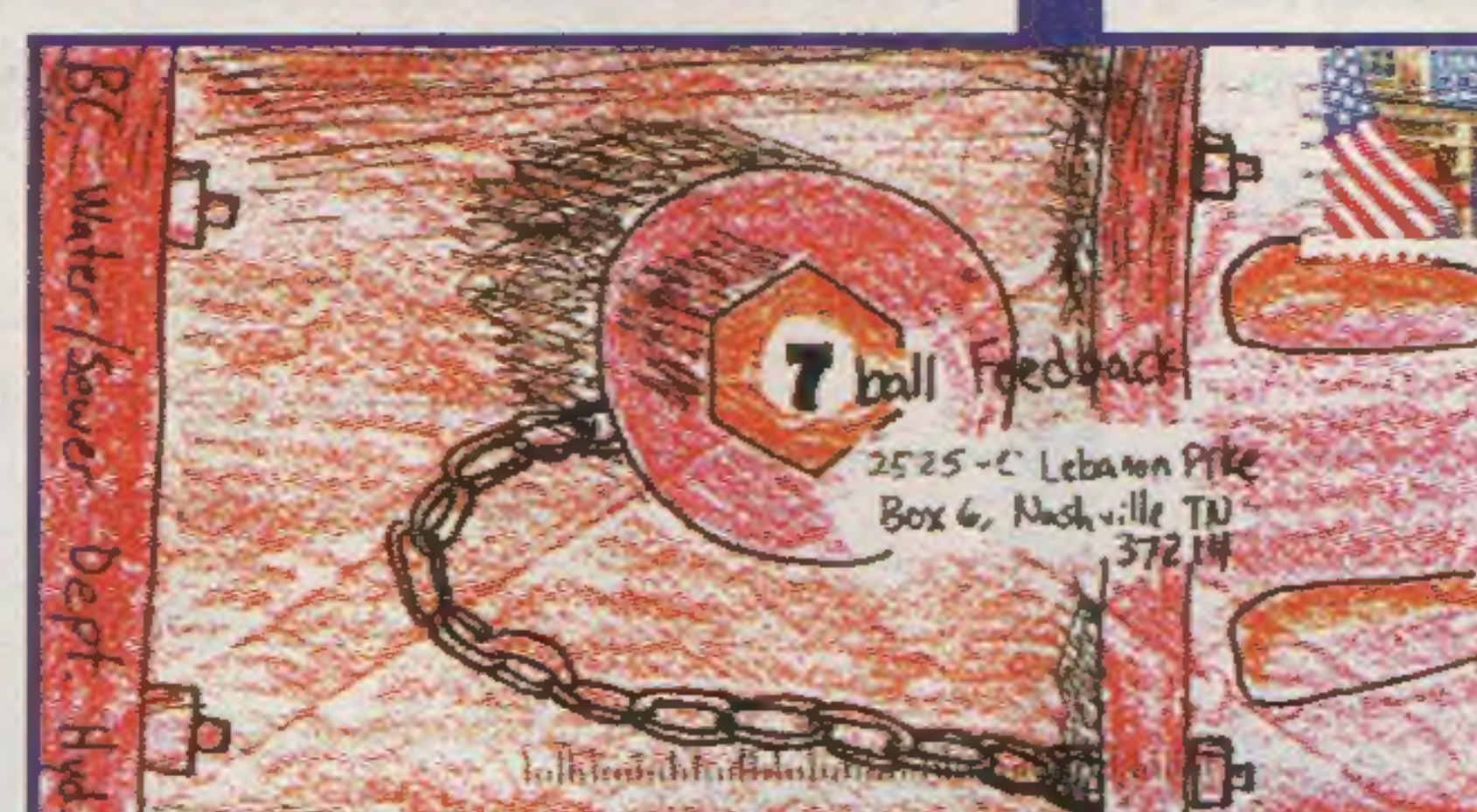
Just wanted to say a word: Monthly.  
Joel  
via the Internet

I've noticed that you rarely (if ever) give bad reviews on the bands. I have a hard time believing everything out there is actually good. I want opinions ... not some half-baked approval. If you don't want to (tactfully) criticize fellow Christians, then don't include "reviews," include the band's "self-descriptions."

Jey P. Tullius  
via the Internet

My brother gets your magazine, so when he does, I [read it]. Well, some music you talk about seems like it's not even Christian. And I thought your magazine will be about helping teens, not all about music! When are you ever really going to talk about God!

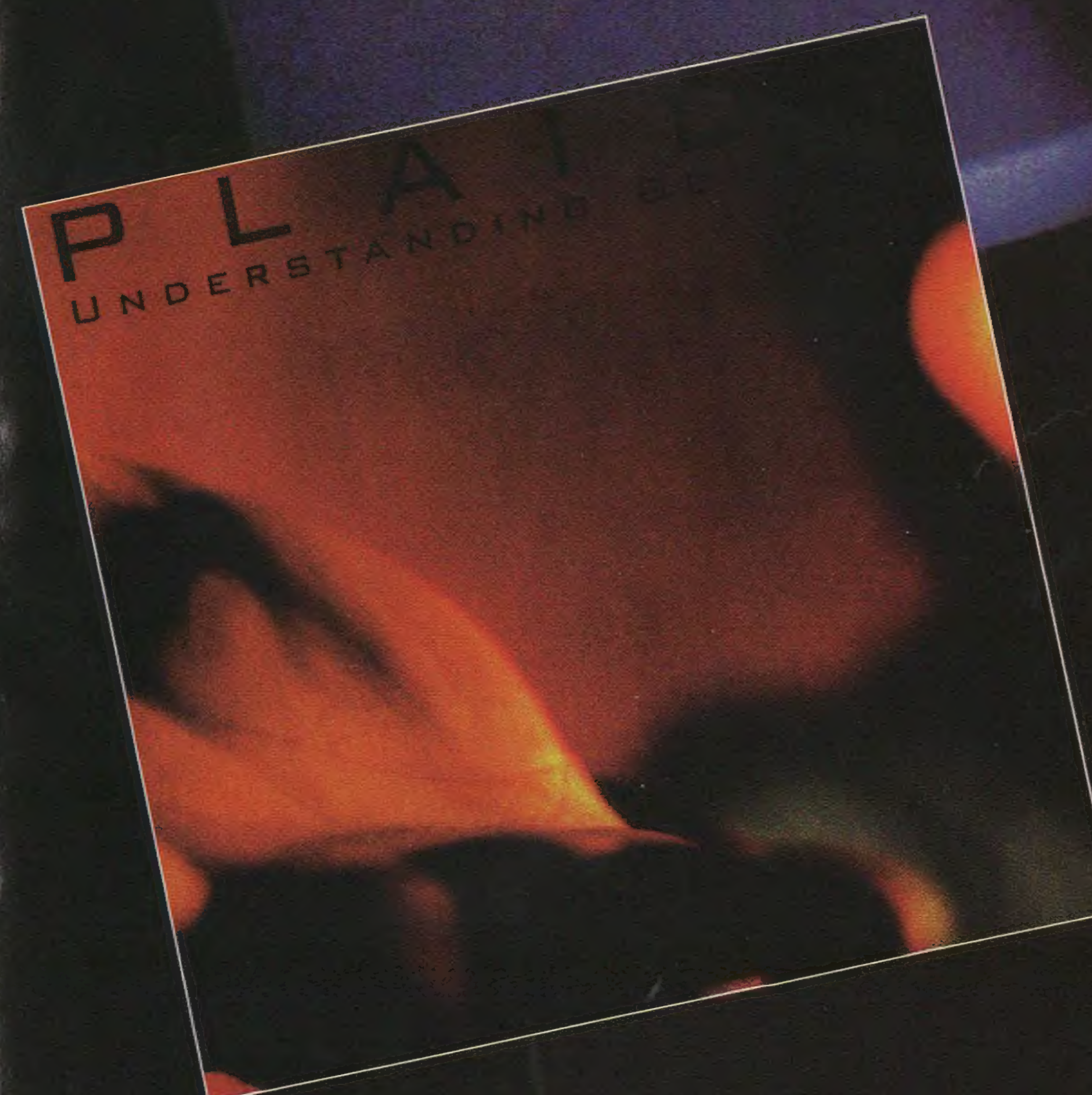
Missy  
via the Internet



# PLAID

## UNDERSTANDING GOD

BRANNON HANCOCH  
AND HIS EPIPHONE CASINO



Epiphone



The article on Tooth & Nail was great. I'm glad to see them get the recognition they deserve.

Kevin  
via the Internet

I was greatly surprised to see The Lilith Fair mentioned in a positive light (Reviews, #19 May/June '98). The enclosed literature you may find somewhat shocking or offensive, I hope! I am sure after reading this material you will realize The Lilith Fair really is a pagan music festival. Please pass this

information on to Mr. Newcomb so he will know what is going on for future articles.

Alan  
Boise, ID

People can be so sensitive. This dude wrote in complaining that you cut out Jamie instead of Conrad in the picture of Ghoti Hook. I say, "Who cares." Let people screw up sometimes. I mean, we're all human. I should be really mad since Ghoti Hook is my favorite band, but I'm not. The article rocked hardcore. I also want to give you props on the GAS Collection CDs. Thanks for putting Outer Circle on the last one; they rock.

Bryan Davis  
via the Internet

A while back you had an article about Joy Electric. Thank you so much; Joy Electric is my favorite band.

Travis Wagner  
via the Internet

I wanted to see if you would publish my letter. I bet most people are really writing for that reason (like the "yellow bus" kid, what was that all about?). I also wish people would stop complaining. You people do a great job—keep it up! Please decide to publish every month. And for all you envelope artists, you people are da bomb; I can't draw like

that, which is why my letter will say "via the Internet" at the bottom. I expect some sassy little comment at the end of my letter in your next issue.

Danno  
via the Internet

[Goatsucker: From a family of more than 70 different kinds of birds.]

Why do the tours you advertise never come out west? The only Christian concert I've ever seen was dc Talk, but I've seen countless non-Christian concerts in the all-ages clubs around the Seattle area. Without the help of 7ball, I never would have known that anything beyond dc Talk ever existed.

Leigh Salzman  
Seattle, WA



I really liked the article on Ghoti Hook. Keep up the good work and don't listen to all the people who give you a hard time. Thanks for a totally awesome modern music mag.

Jeremiah L Nelson  
via the Internet

I really liked the Danielson Famile song on your CD this month but when I turned to the article to read about them I couldn't understand it. You kind of rambled on about some three divisions thing that was really confusing. I read it three times

and I still don't get it. Please explain.

Peter Kukis  
via the Internet

[Diphtheria: The name of a disease caused by a bacterium that grows in the body. For a long time, it was serious. Now there are injections. No one likes injections very much.]



Your mag rawks. It's good to see a mag that cares what the readers think! Your reviews are always truthful. And the history page is cool. It would really rock if ya wrote a full page article about ZAO or Training for Utopia. People need to know more about hardcore music and the message that is in it.

Robert Owen  
via the Internet

[Um ... yes. Soon.]

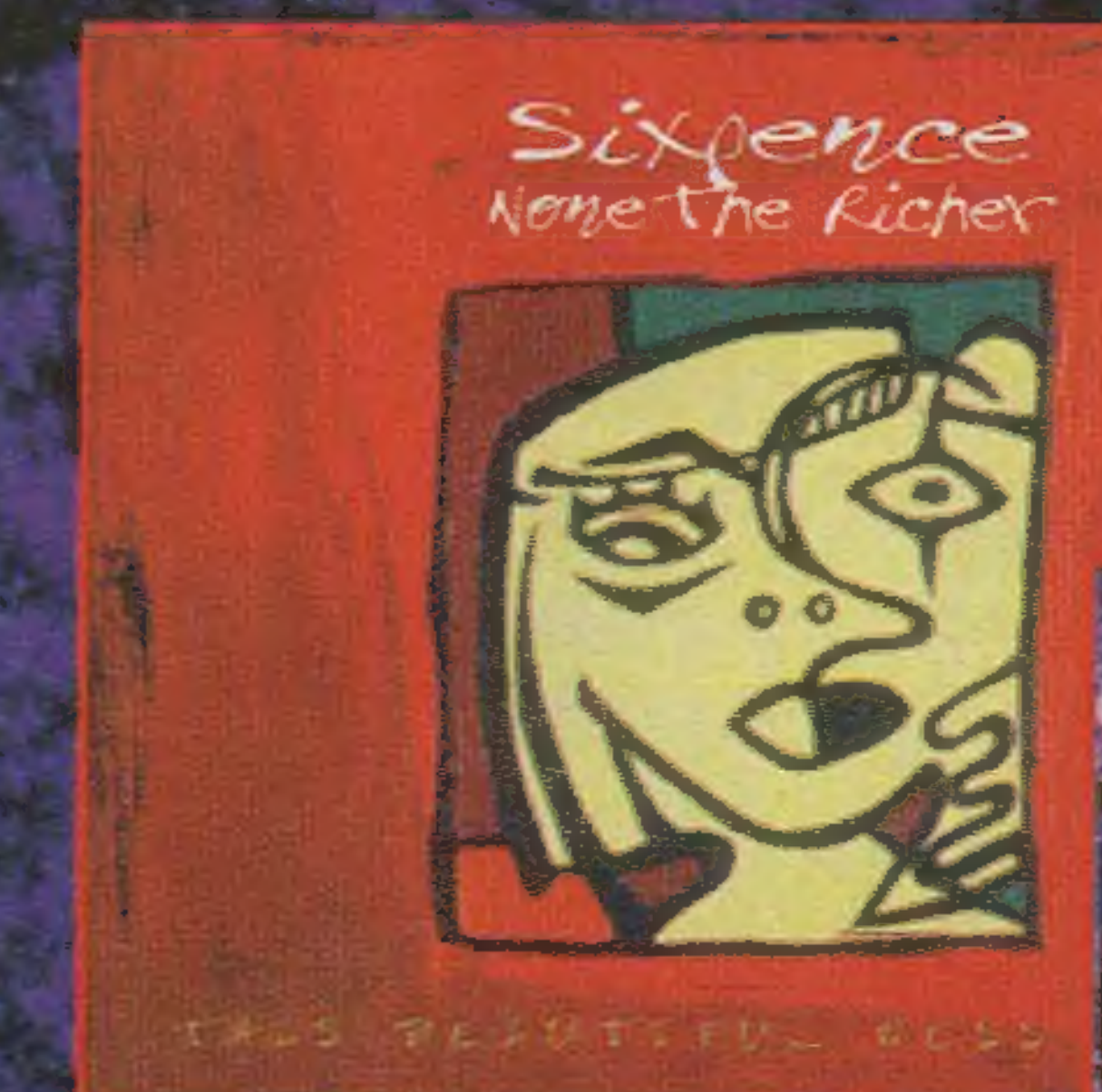


[Well, that's all the space we have this issue. The answer to last issue's quiz was "Every other Thursday." Congrats to Molly Jones of Sludge Falls, Iowa for getting the winning answer to us first—enjoy those oranges!]

Jared Johnson  
via the Internet

[Again ... the team of Viennese specialists.]

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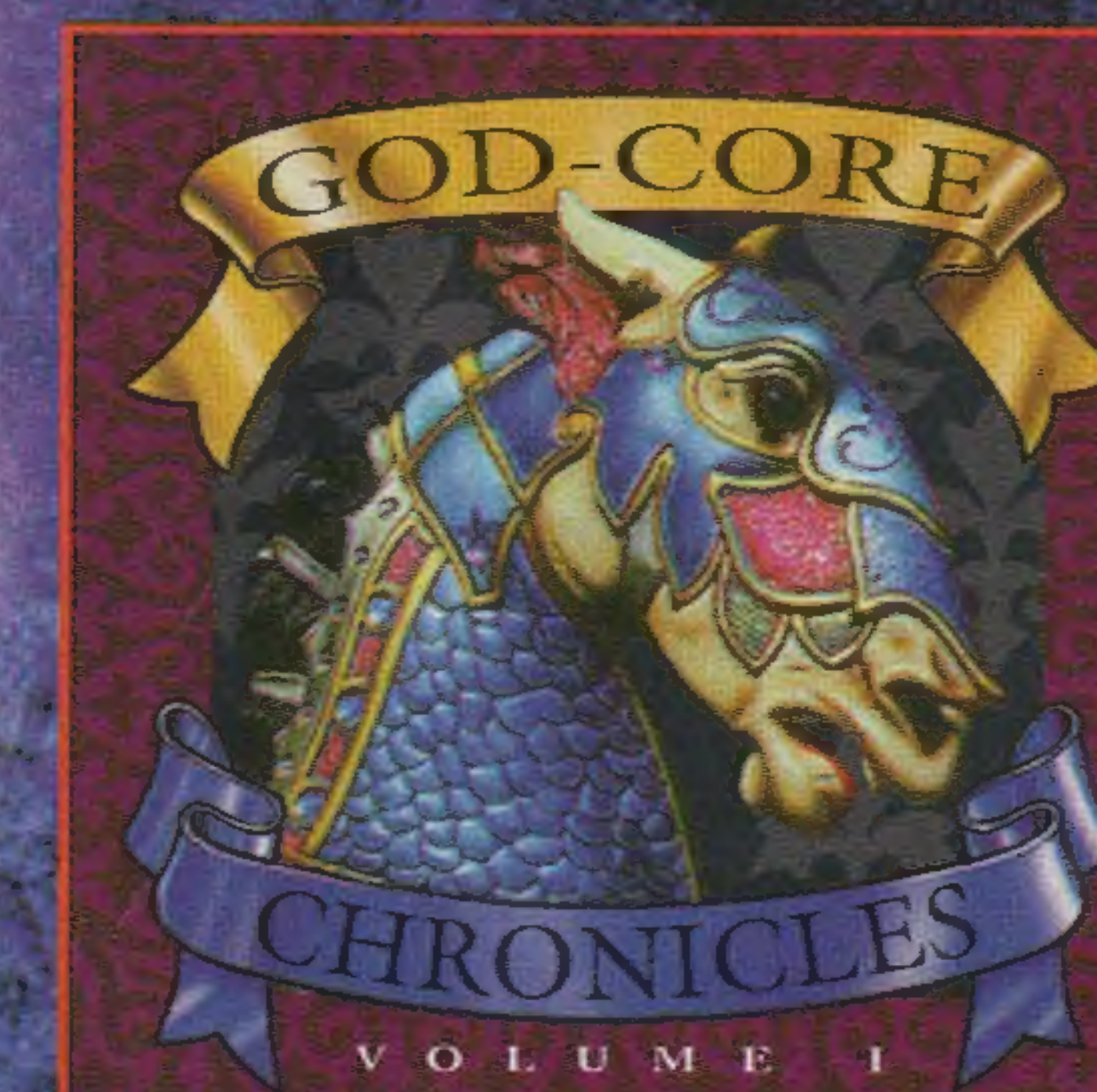


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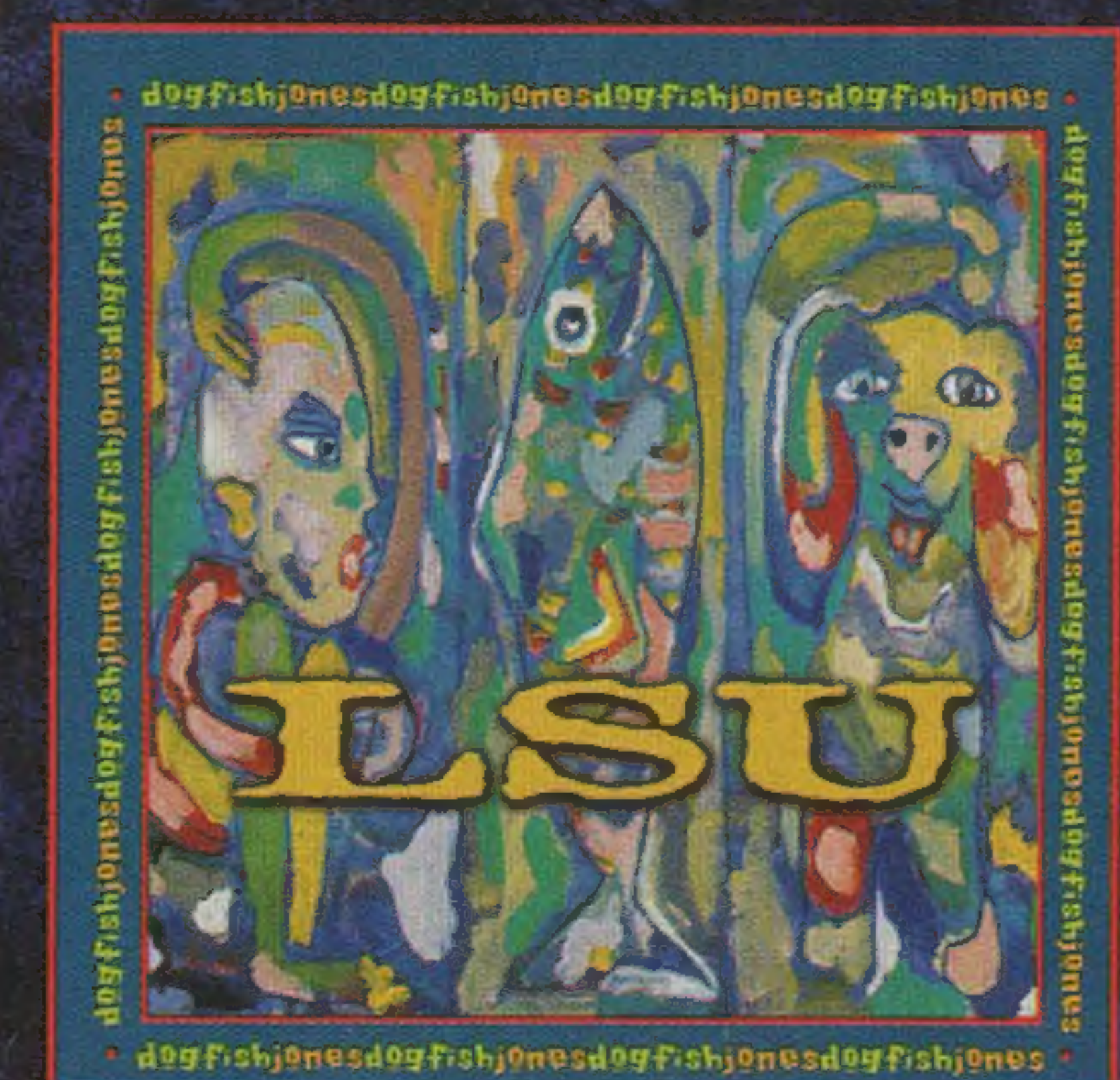
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number 20

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Audio Adrenaline  
Fave Festival: Atlanta Fest

Jane Dodson  
16, Female  
414 N. Pershing  
Wichita, KS 67208  
Fave Bands: Value Pac, Blaster the  
Rocketboy, Five Iron Frenzy

Travis Arnold  
16, Male  
114 Naramore Dr.  
Batavia, NY 14020  
Fave Bands: MXPX, 90 Pound Wuss,  
Insyderz  
Fave Festival: Kingdom Bound

Jamie Clark  
15, Female  
395 W. 119th Street  
Clearwater, KS 67026  
Fave Bands: Jars of Clay, The Supertones,  
dc Talk

Justin Godfrey  
15, Male  
201 Palermo Dr.

Oroville, CA 95966  
Fave Bands: F17, Plankeye, Grammatrain

Renae Babbit (aka Paige)  
15, Female  
1615 Ridgewood Street  
Deland, FL 32720  
Fave Bands: Switchfoot, Newsboys, Five  
Iron Frenzy  
Fave Festival: Atlanta Fest

Katie Langston  
14, Female  
Address: 3225 Collins Blvd.  
Garland, TX 75044  
Fave Bands: dc Talk, Alabama  
Fave Festival: Wild Flower Festival

Rachel Goldman  
14, Female  
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Clifton, VA 20124  
Fave Bands: MXPX, Seven Day Jesus,  
Shaded Red

Maisie McGinnis  
12, Female  
18 Willowood Trail, Deland FL 32724  
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Rose Blossom Punch  
Fave Festival: Atlanta Fest

Cameron McCasland  
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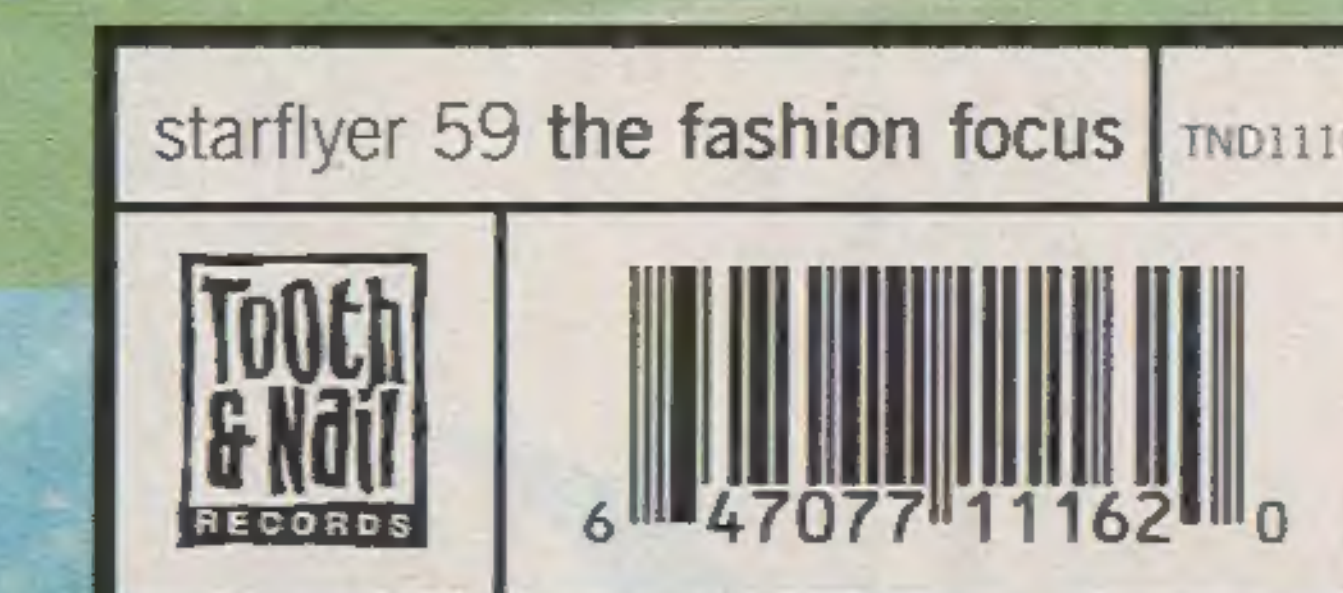
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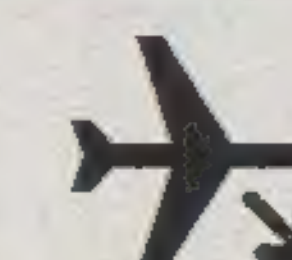
# STARFLYER 59 "The Fashion Focus"

STREET DATE: September 8th, 1998  
CATALOG #: TNR1116



# MORELLA'S FOREST "From Dayton With Love"

STREET DATE: September 8th, 1998  
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## GAS Collection CD Volume 9

[LINER NOTES]



12. **THE CALL** "Criminal" Codence 4:19  
(written by M. Been) © 1997 Michael Been Music, Inc., adm. by WB Music Corp. (ASCAP)  
To Heaven And Back is the first new project from The Call in eight years.  
Leader Michael Been says the album title reflects his experience of faith.  
"When I first converted, it felt I'd been transported to Heaven. But after a  
while, you learn that being a Christian is about life as a lover of God in the  
midst of the Earth—with all its ambiguities and hardships and trials."
- SOMEbody SIGN THESE GUYS.**
13. **LIL' RASKULL** "Wonder Years" GrapeTree 4:32  
(written by Lil' Raskull) © 1997 G7 Publishing/ Head Up Knees Low Publishing (BMI)  
Houston rapper Lil' Raskull's solo career was taking off when the Lord called  
him. "God snatched me right out of the middle," he says. "You would've thought  
I had it going on but there was something pulling at my heart telling me I was  
wrong and I couldn't continue doing this." The track "Wonder Years" comes  
from the album *Cross Bearing* (GrapeTree).
14. **ONE80** "Climb A Tree" (unsigned) 5:08  
(written by E. Schrock and one80) © 1997 one80 music  
The band one80, headquartered in suburban Philadelphia, counts buzz indie  
bands Rainchildren and Jawbone Hill as neighbors. The song "Climb A Tree"  
comes from their self-titled indie EP, but don't expect a whole indie record.  
"We'd rather get signed," member Eric Schrock says. "Doing everything yourself  
is very labor intensive. We'd like to upgrade." For booking or other info, call  
(610) 519-1253 or (610) 485-5139.
15. **ONE HUNDRED DAYS** "Sandals" (unsigned) 5:37  
(written by I. Tanner, A. Horrocks, T. Lund, D. McWaters) © 1998 Tonkicks Times Publishing (SESAC)  
Regrouping after several setbacks, including the death of drummer Steve  
Morsh, One Hundred Days have brought the music back in-house with the dark-  
er rock of their indie release, *The Super Terrific Happy Hour*. Check out "The  
Super Terrific Homepage" [www.golden.net/~tonkicks], for lyrics, unreleased  
tracks in Real Audio, chord charts and assorted tomfoolery.



1. **THE ELECTRICS** "Party Goin' On Upstairs" Sorbellum 3:56  
(written by S. Horner) © 1998 For Coffee Music/ 5 Minute Walk Music (ASCAP)  
The Electrics' Sam Horner based "Party Goin' On Upstairs" on the parable  
where Jesus likens Heaven to a grand party. Heaven represents a reward for  
the faithful—and hope for the hurting. "You don't need to be a genius to look  
around and see something's wrong with our society," he says. "But when He  
comes back again, justice will be restored." The song is on their latest album,  
*Live It Up When I Die* (Sorbellum).
2. **SKILLET** "Hey, You, I Love Your Soul" Ardent 6:59  
(written by J. Cooper) © 1998 Photon Music (BMI)  
For Skillet, the cybernetic edge heard on *Hey, You, I Love Your Soul* (Ardent),  
was a natural progression from their melodic but high-octane rock 'n' roll. One  
thing that hasn't changed is the band leading audiences into praise & worship.  
"God moves powerfully during those times," member John Cooper says.
3. **SOULFOOD 76** "Get It Together" Freedom 3:23  
(written by D. Fairbanks) © 1998 Moloco Music/ Slick Jackson Publishing (BMI)  
The guys in Soulfood 76 handily stew together classic rock, country, rap and R&B  
with a groove. "I think we are leaving the '60s and early '70s sound," says mem-  
ber Daniel Fairbanks, "and we're going toward a later '70s classic rock feel." See  
the musical progress of the Seattle band on 8-Track (Freedom).

## GAS Collection 9



# GAS Collection CD Volume 9

8. **MORELLA'S FOREST** "Separate" Tooth & Nail 2:54  
(written by S. Rentz, C. Corkle, N. McCorkle, S. Johnson) © 1998 Spinning Audio Vortex (BM)  
Morella's Forest is back with their buzzsaw-guitar fizzle pop and dreamy, breathy vocals, with Sydney Rentz as your hostess and the band supporting Rentz with relentless back beats, cheesy keyboard splashes, and zoned-out guitar noises. "Separate" is found on *From Dayton With Love* (Tooth & Nail).

9. **RICK ALTIZER** "In L.A." KMG 3:56  
(written by R. Altizer) © 1998 Broken Songs, a division of KMG (adm. by Buddy Killen Music)/ Papa Goose Music (ASCAP)  
Rick Altizer has come geographically full circle. Born in Tennessee, he was raised in Texas and was "abducted for a brief while" to Los Angeles (as described in "In L.A.") before moving just outside of Nashville, where he lives with his wife and two sons. "In L.A." comes from *Blue Plate Special* (KMG).

10. **WYRICK** "I Fall" Rugged 3:34  
(written by T. Wyrick) © Musica Nation (BMI)  
Wyrick mixes together such musical influences as Filter, Prodigy, and Marilyn Manson. The result is a full-throttle assault on the senses with a melodic, aggro-electronic style that melds together the electronic programming of England with the Industrial guitar-based song structure of American rock. While they may borrow influences from certain nihilistic bands, Wyrick actually has positive, spiritual messages in all their songs, proving cyber-industrial punk doesn't have to be negative and dark. "I Fall" can be found on their debut, *Mental Floss* (Rugged).

11. **PULLER** "Wishing" Tooth & Nail 4:45  
(written by Puller) © 1998 Vis-A-Vis Music (ASCAP)  
For their soph effort, Oklahoma City hardrockers Puller gives listeners a fresh amalgam of post-punk and modern rock, handling their sledgehammer attack with finesse and style. "Wishing" can be found on *Closer Than You Think* (Tooth & Nail).

## [LINER NOTES]

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4. **POOR OLD LU** "Sometimes Cry" (demo) KMG 4:08  
(written by Poor Old Lu) © 1993 Carolotta Publishing (BMI), administered by KMG Music  
Fans of the late, brilliant Poor Old Lu have two reasons to cheer—the national release of the *Star Studded Super Step* and the live *In Their Final Performance*. As the four members continue to carve separate new paths, check out all the clickable info at the official POL site ([www.pooroldlu.com](http://www.pooroldlu.com)). The demo version of "Sometimes Cry" comes from *Star Studded Super Step* (KMG).

5. **THE ECHOING GREEN** "Power Cosmic" 5 Minute Walk 4:38  
(written by J. Belleville, J. Fortamilas) © 1997 BuJazz Music (BMI)/ 5 Minute Walk Music/ Songs From Planet Earth (ASCAP)  
The Echoing Green's Joey Belleville describes his electronic music as "aggressive smile-pop." For his self-titled 5 Minute Walk Records debut, he went for a more aggressive sound *without* guitars. "There are some very different elements," he says, "ranging from old school hip hop to deep house and even jungle." Stop by his expansive Web page at [www.echocentral.com](http://www.echocentral.com).

6. **CURIOUS FOOLS** "I Didn't Know" Gotee 3:26  
(written by S. Murray, T. Deaton) © 1998 Radiostatic Music (ASCAP)  
Returning with their fluid, passionate brand of modern rock 'n' roll, the Nashville-based Curious Fools combine musicianship, intelligent lyrics and great pop songs. "I Didn't Know," about realizing God is all you need instead of trying to be self-sufficient, comes from *Electric Soul* (Gotee).

7. **FLYNN ADAMS ATKINS** "Sea Breeze" Eartube Empire 4:01  
(written by F. Atkins) © 1998 Eartube Empire  
Flynn Adams Atkins joins with Brainwash Projects and a host of others for the hip-hop collaboration *L.A. Symphony: Composition #1*. "I'm influenced by artists who are witty and thought-provoking," he says. "It's not what's expected from the West Coast, but it's not about that. It's about having a universal appeal." *L.A. Symphony: Composition #1* is on Eartube Empire.

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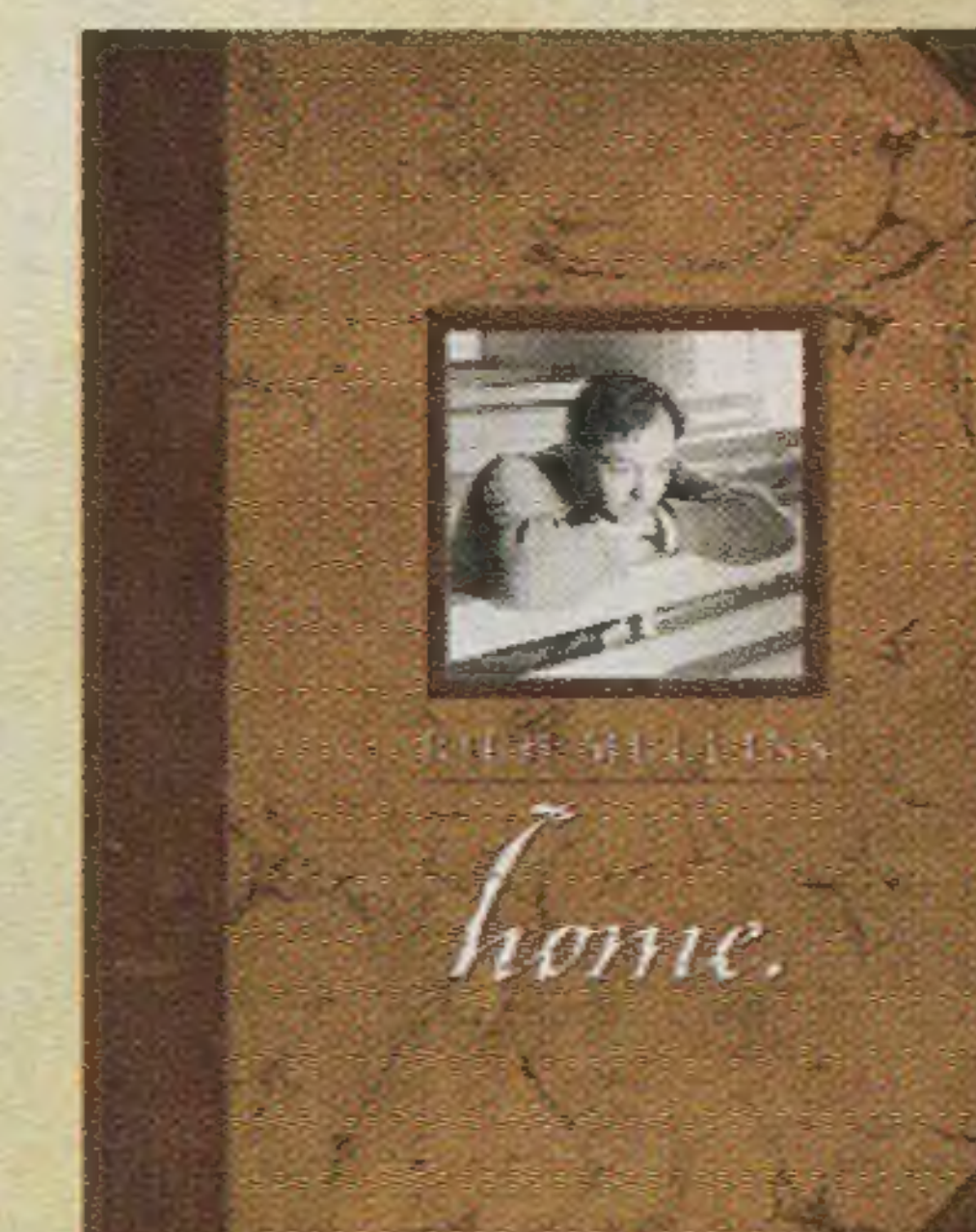


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# 7ball News Beat

It's an all-Silage news page!

First, here are the winners of the Silage skateboard contest!

Chris French, Edmondo, WA  
 Brian C. Stump, Corpus Christi, TX  
 Tim Centa, Cedar Rapids, IA  
 Kelli Gusler, Rocky Mount, VA  
 Judd Birdsall, San Dimas, CA  
 Sarah Barron, Oklahoma City, OK  
 Bob Mitchell, Colton, CA  
 Matt Reed, Orange Park, FL  
 John Hopkins, Haven, KS  
 Marguerite Rubano, New Hyde Park, NY  
 Anne Adams, Albuquerque, NM  
 Lucy Hutchinson, Tampa, FL  
 Chloe Bennett, Seattle, WA  
 Beth Franks, Antioch, TN  
 Buddy Williams, Dallas, TX

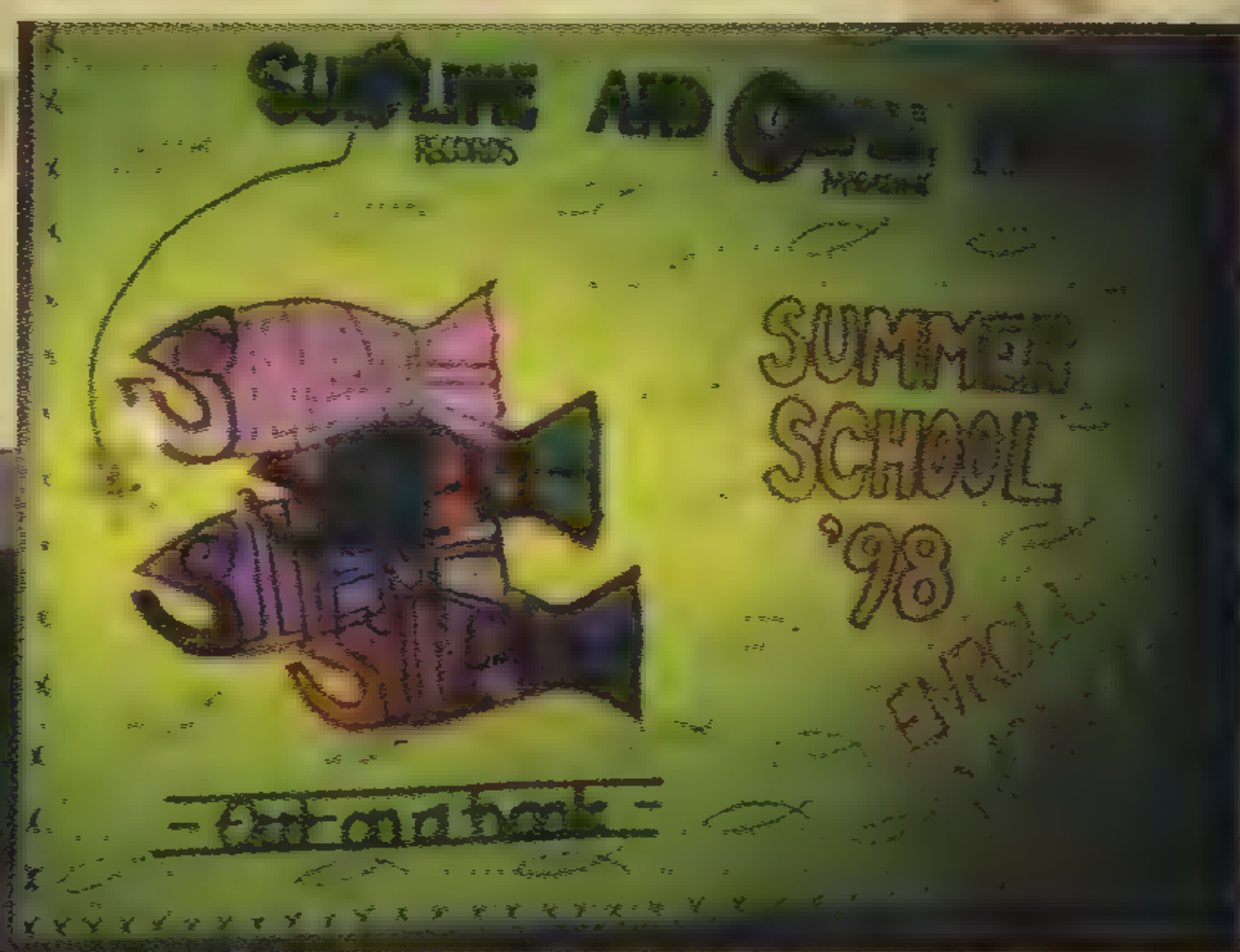
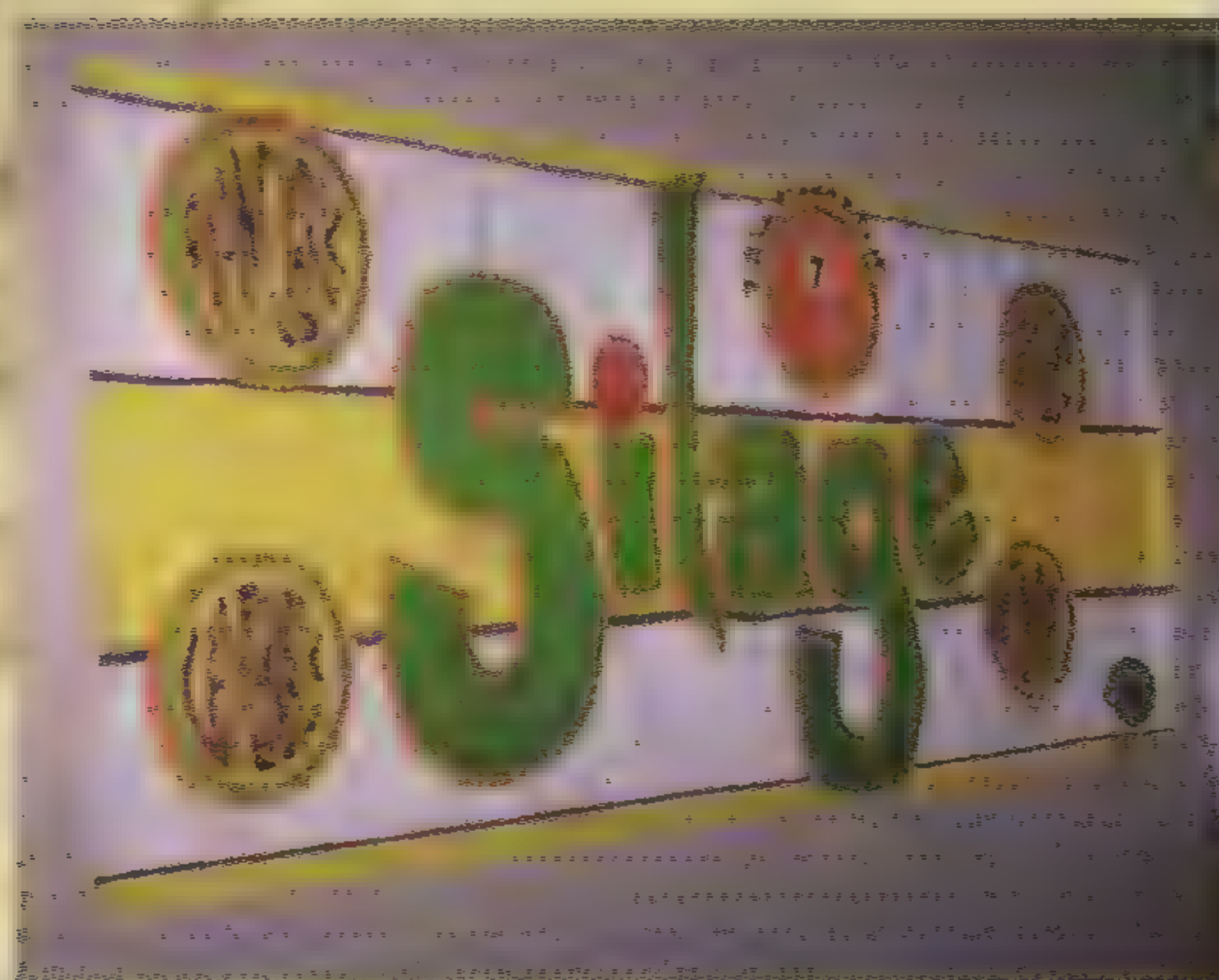
Thanks to Essential Records for holding the contest!

Thanks also to those of you who entered the Big Deal-Banner Contest (ok, I don't actually remember what we called it). For future reference, guys, if we're asking for something that will be on tour with a band and will be shown from a stage to a large crowd, crayon on notebook paper probably *won't* hold up to the rigors of the tour. Just a thought.

Unfortunately, between the Silage guys taking all of the stuff with them on the road and my personal patented filing system, I can't tell you who the "winner" actually was. Although we had to re-staple it together several times, the giant



speaker cabinet design was hand-picked by the boys as their first choice. However, they liked several of the others enough to take on the road with them, too.



To add to the festivities here, Damian & Andrea Horne just celebrated their first anniversary this past August 22!

Be on the lookout for the soph Silage record, *Vegas Car Chasers*. The Gotee Bros-produced album, which shows a funkified new direction for the boys, hits shelves mid September!



Send materials for 7ball news—Silage or otherwise—to 7ball magazine, 2525-C Lebanon Pike, Box 6 Nashville, TN 37214. Fax (615) 872-9786. Email [7ball@7ball.com].



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- 8/15 Bismark, ND / Evangel Temple Assembly of God
- 8/17 Des Moines, IA / Wellspring Bookstore and KZZQ Radio
- 8/19 Green Bay, WI / Bayside Christian Center
- 8/21 Detroit, MI / Book Store Event
- 8/22 Columbus, OH / Ohio State Fair / Radio U
- 8/23 Grand Rapids, MI / Resurrection Life Church
- 8/25 Lancaster, PA / The Worship Center
- 8/26 Newark, DE / Faith City Family Church
- 8/27 Richmond, VA / Rock Church
- 8/28 Maumee, OH / Yes FM
- 8/29 Union, NJ / The Fire Escape
- 8/30 Wexford, PA / Northway Christian Community Church
- 9/1 Chanute, KS / The Fire Escape

- 9/2 Lenexa, KS / Lenexa Christian Center
- 9/3 St. Joseph, MO / Hastings Bookstore
- 9/4 Carthage, MO / The Powerhouse
- 9/5 Sapulpa, OK / Jehosephat's
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- 9/26 Auburn, CA / Joshua's Promise Bookstore AM
- Greenwood, CA / Calvary Chapel PM
- 10/2 Phoenix, AZ / Grand Canyon College
- 10/3 Phoenix, AZ / Grand Canyon College

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# [Readers' Picks]

On a SEPARATE SHEET of paper, tell us:

- 1) Your favorite album released since last October
- 2) Your favorite version of the Bible
- 3) What you considered the SINGLE WORST THING about that Godzilla movie

One entry per person. All eligible entries must be postmarked by Friday, Nov. 6, 1998.

It is acceptable to use a separate sheet of paper.

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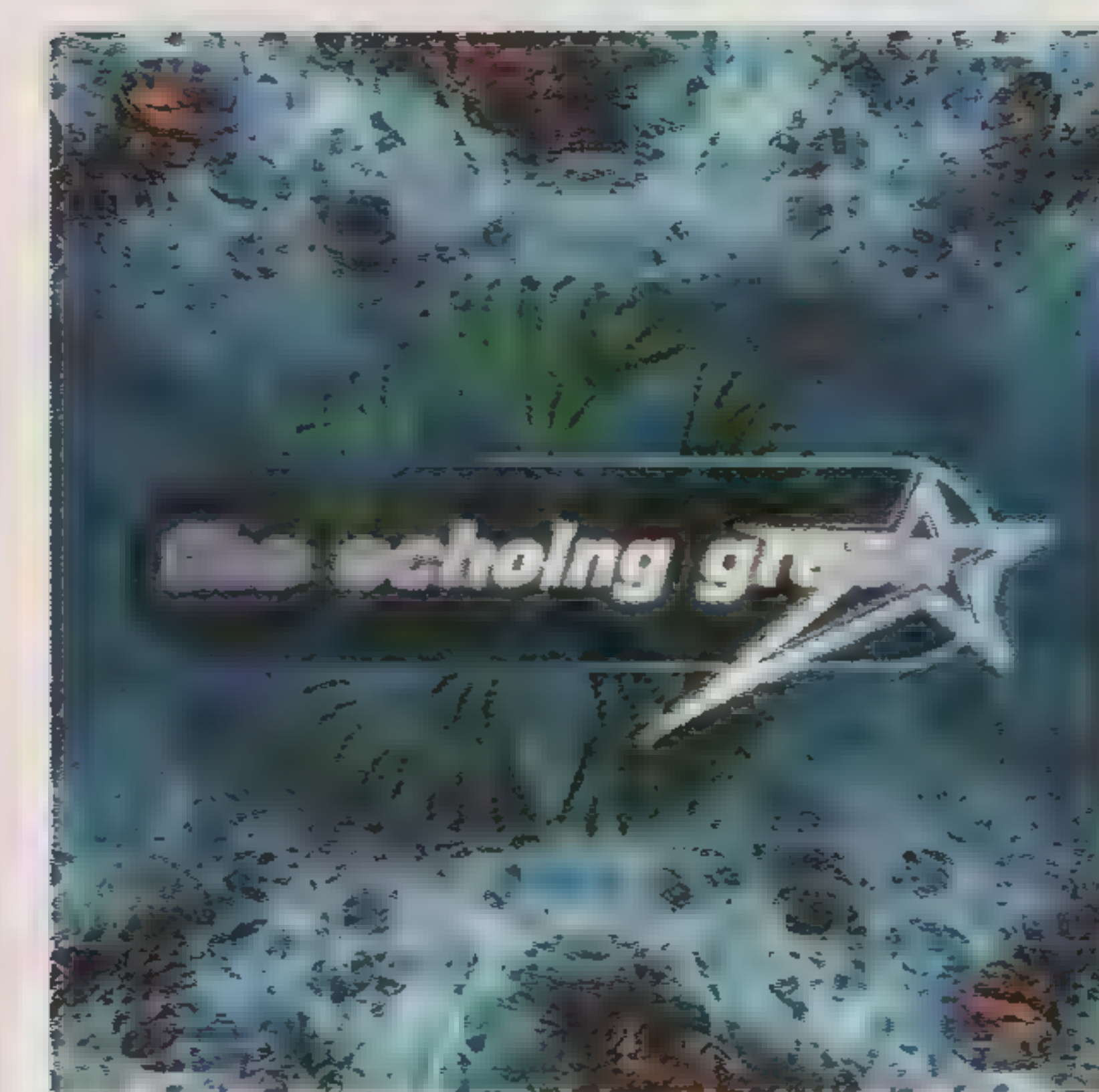


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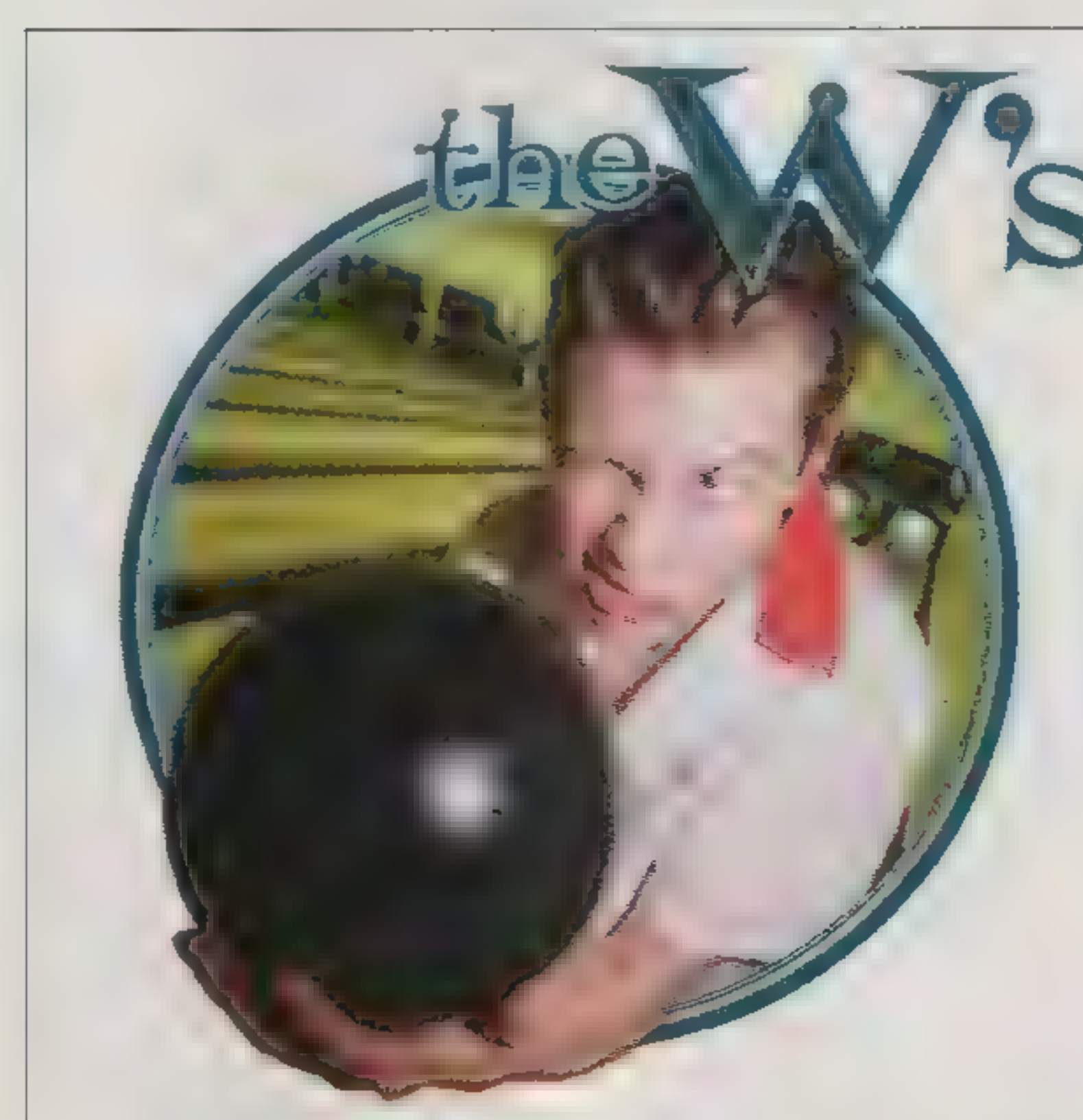
# Readers' Picks

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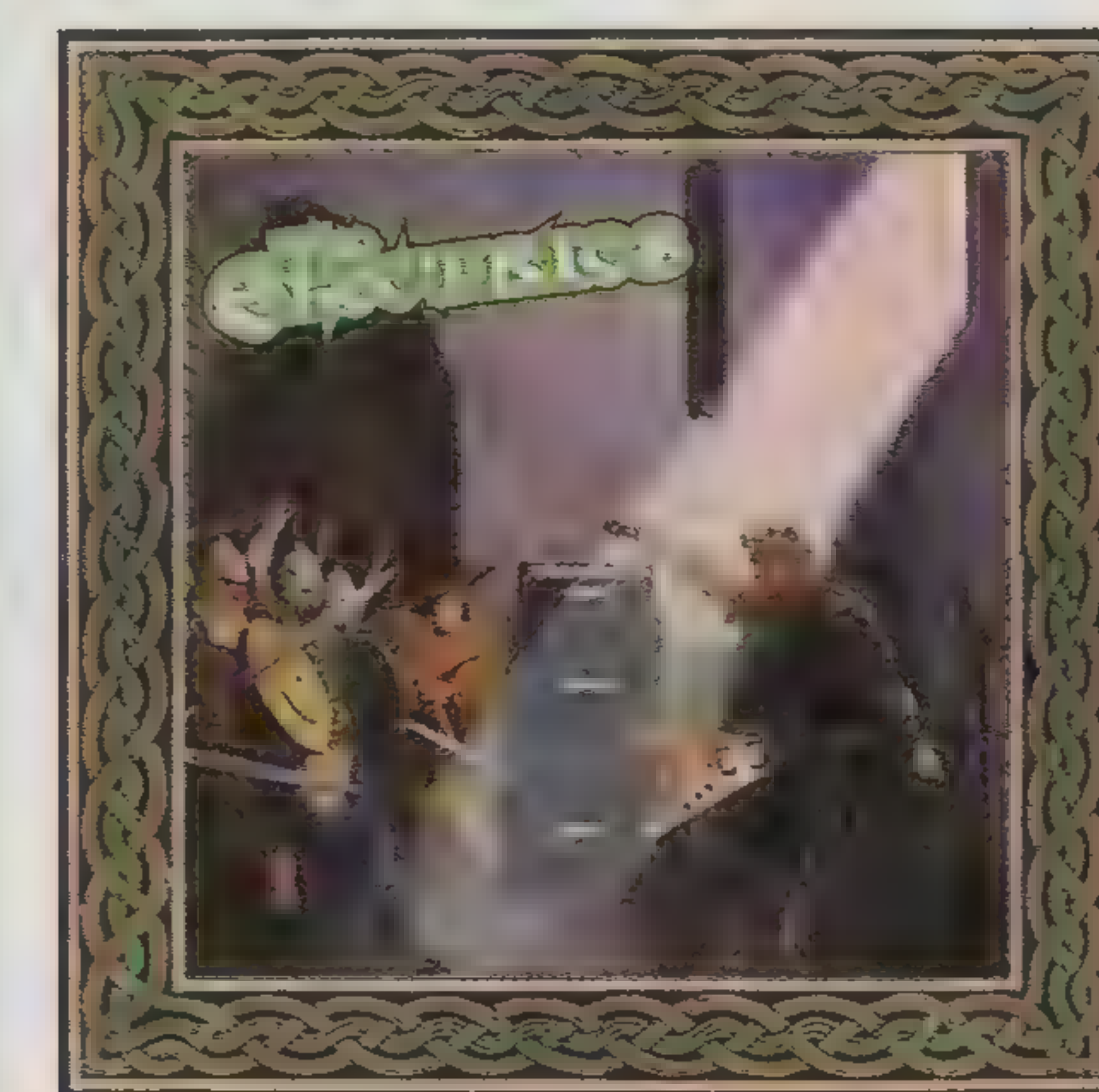
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Stewart  
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Becca Jupp  
were the  
youth group  
leaders,  
and they  
wanted to  
create a  
service that  
spoke to  
their  
charges.  
"The kids  
wanted

when we got together to do these events, and the whole  
thing grew out of nothing."

By 1995, four volumes of the "Cutting Edge" tapes were  
available, and bassist Jon Thatcher and guitarist Stuart  
Garrard had joined the fold. Late last year, Delirious was  
introduced to American listeners with the release of a two-  
disc

compila-  
tion,  
smartly  
titled  
*Cutting  
Edge*.  
This year,  
they've  
followed  
with their  
first fully  
inten-  
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album,  
*King of  
Fools*.  
It's a  
modern  
pop  
record,  
with long  
brooding  
jams  
contin-  
uing what  
worked in  
the earli-  
er songs  
while  
upping  
the ante.

As we  
sit down  
around a  
bed in  
the  
band's  
hotel

room to talk about their past and vision for the future, it's  
obvious these guys have been in one interview setting after  
another since they arrived in Nashville. They have that  
glazed-over look about them,  
so it's time to shake things  
up a bit. I remind them that  
most of us grew up in  
America equating modern  
worship with campfire songs,  
and bonfire music this is not.  
So, is Delirious praise & wor-  
ship music on a grand scale?

"It's praise & worship on  
our scale," says Garrard, with  
an appropriate amount of rock star machismo. After all,  
this is a band with a grand vision, and, thus far, they've  
been quite successful on their own terms. They have their

own record label in England, Furious?, and they're popular  
enough to play a massive venue like Wembley Stadium,  
where Live Aid originated.

"The whole thing," says the more modest Tim, "all our  
music is really about worship. It's just not in that certain  
style of music that people have come to expect from praise



Catching some fresh air outside Nashville's Stouffer  
hotel—which houses the annual Gospel Music Week each  
April—under the tornado-torn walkway overpass, Lynn  
Nichols hopped from a car and came straight toward the  
entrance. Howdy-do's exchanged, the former Keaggy and  
Chagall Guevara rhythm guitarist and current Christian music A&R exec said he was work-  
ing with Sparrow's new English import, the worship-band-gone-pop, Delirious.

Actually, it's Delirious with a question mark, but that's too cute for our purposes. "I lis-  
tened to that on the way down, yesterday. It sounds pretty good, if you like old U2," I  
jabbed. "Hey," Nichols responded without missing a beat. "That's a great sound, and U2's  
not using it."

Of course, he's right. It is a great sound, and U2 hasn't sounded quite like that for  
three albums. But there's an important difference between England's Delirious and the  
couple of old and new Christian bands that cop some hip  
new mainstream sound, aping it completely while pretending  
to be an "original." With Delirious, you sense the obvious—  
they're influenced by U2, Pink Floyd and others—but you  
also get a sense that they're moving through those influ-  
ences, on  
the track of  
something  
new, some-  
thing com-  
pletely their  
own.

In the  
early '90s,  
a monthly  
worship  
service

something new and dynamic," says Smith, who became the  
band's drummer. "They were after truth and reality."

Martin Smith got involved, writing original music  
for each of the gatherings,  
supported by Stew and Becca's  
husband Tim on keyboards.  
Originally known as Cutting  
Edge, they started recording  
these songs because the kids  
wanted to take them home  
with them. "Our songs are just  
prayers," says Martin. "We  
want to push music outside  
the boundaries of the church.

We are a band who plays for the church and the street. We  
hope this music will appeal to people who understand the  
language of the church and those who do not. The whole  
thing evolved and developed like a journey. It all started

DELIRIOUS



ourselves. People are going to see in us what we are passionate about, and hopefully that is God and Jesus. We're not going out there with all the answers, and just hitting people over the head with them."

"We're as happy when someone comes out to see us just because they like the music as we are when someone comes out because they like the fact that we're Christians," states Jupp, in a matter-of-fact tone. "Sometimes the Christians may not care as much about the music. We're happy though, when people spend the evening in that kind of environment, and have a good night out and enjoy themselves, and hopefully they'll find out a little bit more about God's love for them."

"We want our music to be played for everyone, inside the Church and outside of it," says Martin. Delirious emphasizes that one of the attractions of signing to Sparrow for distribution in the U.S. is the possibility of joining DC Talk and the Newsboys in getting picked up by Virgin Records for mainstream distribution.

This ambition lays behind lyrics like: *I'm gonna be a history maker in this land/ I'm gonna be a speaker of truth to all mankind*. If that sounds like naive optimism, you should know it is an honest reflection of how Delirious thinks of its mission. "We really feel

like we can change history," affirms Martin. "What Delirious is about is invading the culture, grabbing it by the scruff of the neck and saying, *We're here to stay*. At the heart of it, we want to create an environment where God can come and meet people and people can come and meet God.

"We want to have an influence on the church, but we also want to touch ordinary people. A word like *worship* means very little to someone who knows nothing about church. We want to let people know there's a man who came 2000 years ago and He can bring you hope. We hope whatever place we go, in whatever environment, we can bring God into that place."

Thus, Delirious music is by design the music of large, wide

open places. The slow-building layered sounds is where the rhythm grows like the beating of a hundred thousand hearts in unison. Think of the more airy, atmospheric rock of U2 or the slower, lengthy pieces of Pink Floyd moving toward an

anthemic chorus, often in worship to the God of all creation.

"We do want to play in stadiums," says Jupp. "We envision ourselves playing for vast numbers of people. We believe a lot of these songs belong in that larger venue."

"I think that the best gigs we've had have



been in the bigger environments," adds Smith.

As our time came to an end, the idea took hold that a Christian worship band modeled after U2 had more to do with the bold, outgoing stance and vision of conquering the world than the actual musical similarities. Either way, we'll soon see whether or not Delirious is even better than the real thing.

entv scott taylor



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# The United Kingdom

FONO

EMMAUS

One band that has certainly come up against many of the problems that face U.K. bands is Fono. Originally called Seven, and fronted by Northern Irishman Del Currie (formerly of Split Level and Tribe Of Dan), the band got a huge break when they won a local competition, winning studio time and the chance to support Bon Jovi in front of 60,000 people. The contacts this forged, and their exceedingly tight hard-alternative sound helped the band build up quite a following in the London club scene.

They were chased by a number of record companies but were reluctant to sign with mainstream labels, feeling they couldn't trust many of the people they would have to work with, and with British Christian labels because their size would limit the band in many ways.

The band has instead signed with Essential in the U.S., deciding the ownership of most Christian labels in the States by mainstream companies will give them access to both markets. Fono plans to release their debut album *goes around* in January.

HALCYON DAYS

Another band receiving much mainstream attention is Halcyon Days. Formed four years ago at Queen's University, Belfast, the band's latest, *Alkaline Times*, earned them positive write-ups in various publications. Combining their earlier stadium rock sound with more modern electronic influences in the vein of U2's latest release, Halcyon Days is one of Northern Ireland's most popular acts. Yet, they remain independent as they wait for the right deal. The band has distribution to Christian bookshops through ICC Records and so far their independence does not seem to have hurt them. The Halcyons are hoping to tour the USA at some point, but there are no current plans.

Touring can be a good way of building a fanbase; if Emmaus' email list is anything to go by, their world tour last year certainly won them a number of fans, especially in the U.S. Definitely a pop band, this 8-piece mixes some funky rhythms and percussion with soulful vocals and keyboard-driven riffs. The word "mesmerizing" seems to pop up in many reviews. Yet another Irish band (anyone noticing a theme here?), they come from a Christian community based in Dublin (OK, so they're not strictly British) and band members include both Protestants and Catholics from both parts of the island. The band is hoping to return to the U.S. in the autumn and is currently negotiating distribution deals.

DAN DONOVAN

It sometimes seems odd to describe a Christian artist as having a "cult" following, but that is exactly what Dan Donovan has. Back at the start of the decade, Dan's band Tribe Of Dan seemed poised on the brink of mainstream success, until he decided it was time to move into more acoustic waters. After several years touring as a solo artist and the release of three critically-acclaimed albums, the Tribe has re-formed with an excellent new album, *The Bootus Red*. The album shows that Donovan's songwriting has developed over his time as a solo artist, but the passionate songs with intricate metaphors, and the occasional spoken-word vocals remain. While the last album had U.S. distribution, this one currently has no such arrangement, but the effort it will take to find is worthwhile, however.

by James Stewart

## Report

[www.britlinks.co.uk]

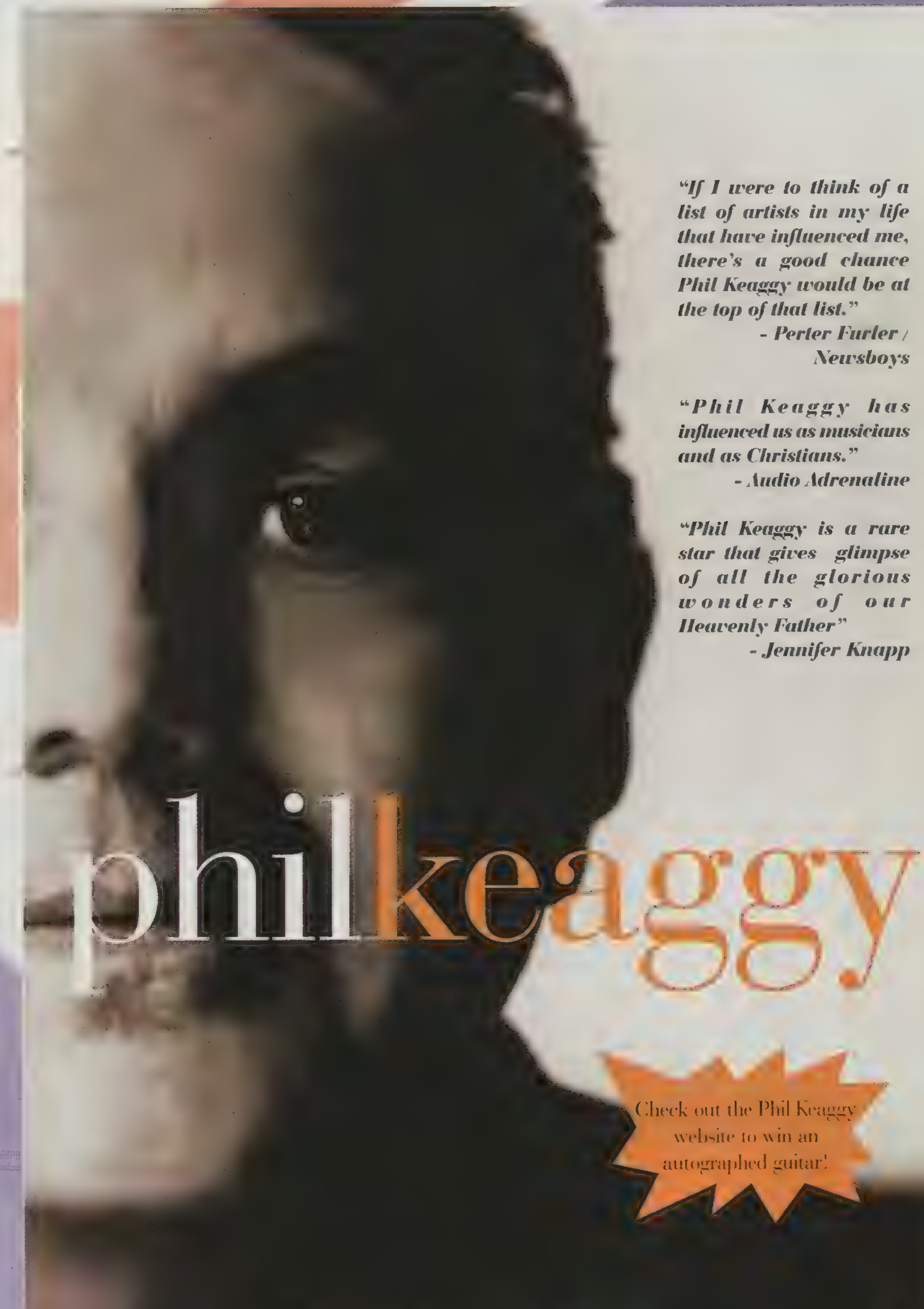
Each year, a small but growing contingent of Brits make the annual pilgrimage to Nashville, TN for GMA week. Their growing number is a sign of the increasing inroads British artists are making into the Stateside CCM scene, but what they find in Music City is a far cry from the realities of the British scene. Some would even go as far as to argue that there is no such thing as a "British Christian music scene."

While Christian music in the States was able to develop into a huge industry, the lack (until recently) of Christian radio and organized promotion in the United Kingdom has meant there is little infrastructure for Christian artists.

That's not to say there is no such thing as Christian music here. A number of bands have found ways to build a fan-base, many of them making frequent forays into mainstream venues and recording independently. They usually have to work full-time in other occupations to survive; it is a labor of love to persist in the music they feel they should be making. These five bands are a good representation of the scene, and are some of its leading lights.

The British scene is something of an anomaly. Its fragmentation certainly means there are drawbacks. Not being full-time limits the bands in where they can go and the lack of funding limits production budgets, but there are still some excellent recordings being made as there is no chance for any corporate-rock mindsets to sneak in. While the small budgets and lack of tour infrastructure are for some a hindrance, they are forcing the musicians to get out into the real world, and that can only be a good thing.

James Stewart is a U.K. based freelance journalist. More information about these artists can be found at his website, The Britlinks [www.britlinks.co.uk]



"If I were to think of a list of artists in my life that have influenced me, there's a good chance Phil Keaggy would be at the top of that list."

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# THE ELECTRICS

by Dan MacIntosh

Sammy Horner—singer and songwriter for The Electrics—is a completely different person unplugged. Although his band cranks up its mix of traditional Irish music and rock 'n' roll, Horner the man is so much more than just a bullhorn with bagpipes. He's a thinker and dreamer with a uniquely eternal perspective on life, who also just happens to lead a lively little Celtic combo.

The Electrics' latest, *Living It Up When I Die*, is actually the first new material the band has done since 1995—their previous U.S. release was just a re-recording of cuts from their last four European releases. This fresh material combines the energetic fun and frolic of The Electrics' music with some altogether serious lyrics about earthly life and the afterlife.

While a "new" Electrics album was long overdue, it's not that Horner wasn't making music: He records a variety of projects, such as Celtic worship albums, in his Scottish home. "I'm recording something like three albums a year," he says. "It never feels to me like it's been a long time, but I suddenly realized The Electrics had been playing the same songs for about three years. We needed—for our own sanity—to do something new."

Last January, SaraBellum Records asked for a new album—and wanted it in only four months. Fortunately, Horner writes well under pres-

sure. "If I know I've got to do it, I'll do it," he says. "I've always got ideas floating around in my head; when I know I've got to do it I sit down and put them in some form."

To broaden their appeal, The Electrics hired an American producer, Phil Madeira. "We wanted someone who understands the acoustic/electric thing," notes Horner. "We also wanted someone who understood a little bit of our tradition, with the pipes and stuff, because if you don't produce the pipes right, you may as well play the keyboard."

Horner is even more impressed with Madeira as a man than as a producer. "In the two weeks he was with me, I don't think I ever spoke about the Lord so much. The flip side is he's just an ordinary Joe, and my band is just a bunch of raggedy guys. We aren't anything special. They all have jobs. We're in the real world all the time. We just wanted somebody who wasn't just gonna be a real slick musician, who only thought like that. We wanted someone who could just be a little wider; Phil was exactly that."

With Madeira's help, The Electrics also widened their lyrics. Horner says, "This time we've drawn less from Celtic roots and more from Biblical roots, which is kind of different for us."

We used to use a lot of Irish sayings and blessings; although we still have that element in it, we've got about six songs about Heaven."

Horner's ponderings on Heaven were sparked by an unlikely source: British comedian Neil Morrissey. Recounts Horner, "They asked him, *What happens to you when you die?* He just said, *Nothing. That's it. You just die.* And this guy ... let's just say he's no Ph.D. I thought to myself, *This guy gets this huge platform in Europe, and right away he just trashes—whether or not you believe in Christianity—the worldwide belief in an afterlife.* Then I thought, for whatever platform I might have, I'm just going to disagree. I believe there is more than this. I believe when this life is over, there's something else—something better."

When Horner imagines this better place, he can't help but think of the ones he'll spend eternity with. This imagined scenario about living it up when he dies became the album's title track. Another song about the afterlife, "There's A Party Going On Upstairs," was inspired by one of Jesus' parables. "We wrote a song about the parable of the great party the guy was throwing, and no one came. So He just told anybody to come. It's all about hookers and drunks and junkies all turning up to go to this party, and all the people who were invited didn't come."

Heaven represents a reward for the believer, but also hope for the hurting. "You don't need to be a Christian—you don't have to be a sociologist or psychologist—to look around and see something's really wrong with our society. But when He comes back down again, justice will be restored. People will love their neighbor; they will shake hands with people, and the color of their skin will just show the beauty and variety of

God's creation."

Songs of Heaven hounded Horner at every turn. "One song was written by our guitar tech, Jim Devlin," recalls Horner. "He's not a Christian, but he's been a good friend. I think he's been close to [accepting Christ] many times. He gave me this demo he had done in his bedroom." Horner liked the song, "Rolling Home," enough to include it on the album. "It's about Heaven. It's all about the fact that he understands how God watches over us."

This experience shows the influence the band has on those around them. In fact, marvels Horner, Devlin is one of these guys who makes you wonder why he's not a Christian. "I've always thought he's been searching. I know he's been close. Maybe that's more difficult for him—to take that final step."

On every album, the members of The Electrics always find room for a traditional Irish or Scottish song or two. Partly as a nod to their culture, but also

because the songs carry a special meaning. For example, "Raggle Taggle Gypsy" reminds Horner of the Old Testament story of Hosea. "A man comes home one night and his wife is gone. He goes to her and he pleads, *How could you leave me?* She answers, *Why should I care about you? I'd rather do my own thing.* It doesn't give you any happy ending, but it reminded me of the story of Hosea. Just as this man pursued his straying wife, God pursues us. Our eventual journey to Heaven is largely because of the relentless pursuit of the love of God."

The members of The Electrics talk a lot about Heaven, but this doesn't mean they're any closer to understanding the One waiting there for them. Horner points out that we have tiny, finite minds—yet God has infinite love and compassion. "Somehow in our theology and thinking, we still try to understand His love. And we can't understand His love."

Thankfully, it's not hard to grasp the catchy sounds of The Electrics. When that end-of-the-age party gets started in Heaven, don't be surprised to see The Electrics as the house band.



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Blindside

by Derek Walker

Music from Sweden has, until recently, been viewed by a majority of the American public as chronologically bookended with pop factories ABBA and Ace of Base. That should change with Stockholm's own Blindside, a super-charged hardcore/rap four-some, a band that has taken not only America's hardcore scene, but the blossoming one in Sweden, by storm.

"There's a huge hardcore scene in a

town called Umea," guitarist Simon Grenehed explains. "There's a lot of great hardcore bands from there."

Formed fall 1994 by Grenehed, vocalist Christian Lindskog, bass player Tomas Noslund and drummer Marcus Dahlstrom, the band rose from the suburbs of Stockholm to play numerous shows around their town. Originally called Underfree, they changed their name to Blindside and recorded their first real demo at Musikhuset studios in 1996.

"Musically we were somewhere between Rage Against The Machine and Pantera," Lindskog reveals. "Since then, the band has developed into some kind of melodic hardcore style." The eponymous four-song demo caught the attention of a new label called Day-Glo Records. Soon, they were recording their debut album at TVinter studios, under the production hand of Lars Morton. Soon after, the attention of Tooth and Nail Records was caught when label head

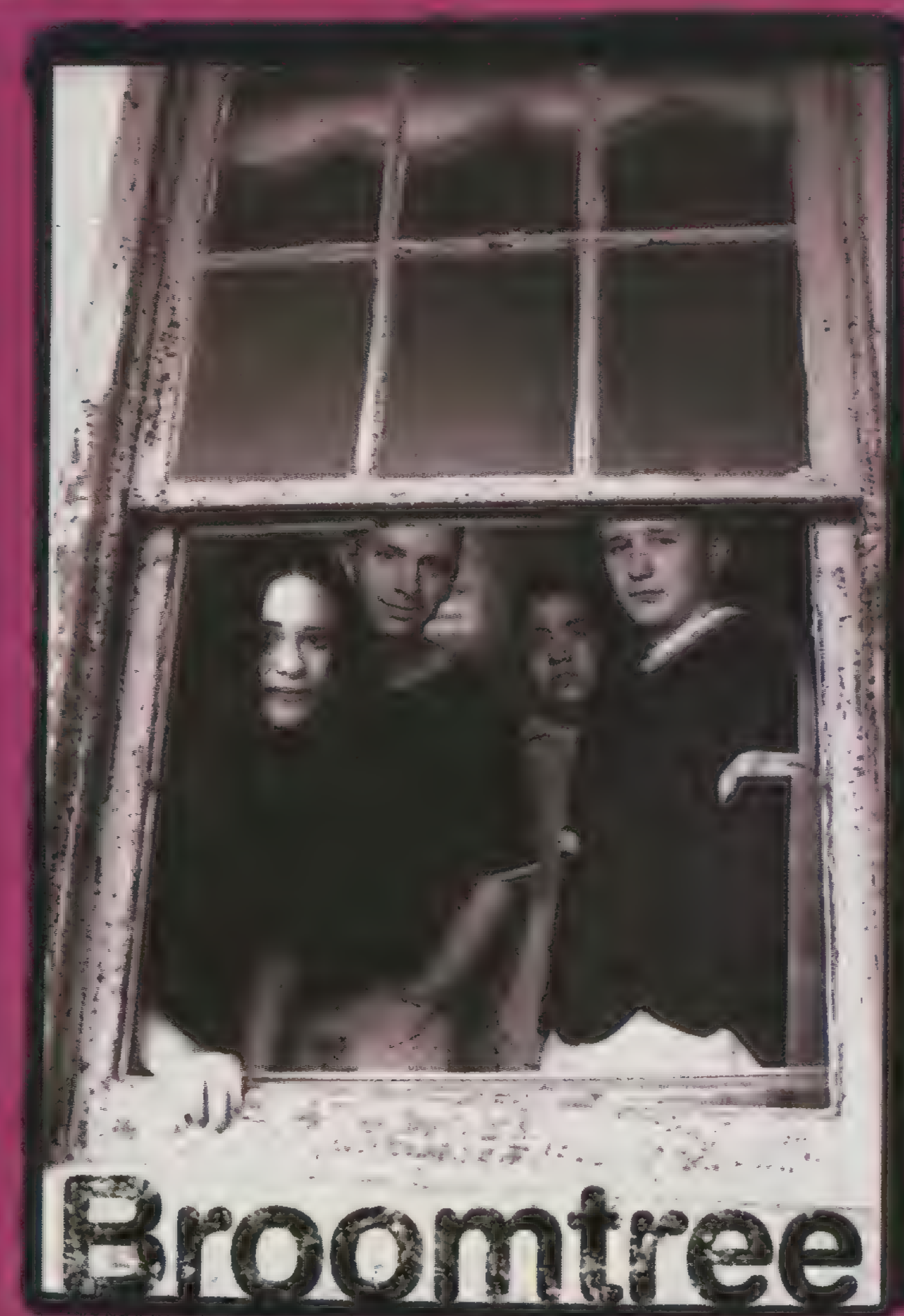
Brandon Ebel was handed a copy of their self-titled Day-Glo debut at a festival. He immediately signed them for a licensing deal and Blindside became the latest in a proud tradition of hardcore bands who utilize rap-style vocals (such as P.O.D., E.D.L., and Project 86).

Their American debut was the inclusion of the song "Nerve" on Tooth And Nail's *Songs From The Penalty Box* hardcore/punk compilation. Soon, Blindside's self-titled record on Day-Glo was re-released to an American audience.

Describing Blindside's sound is difficult. The muscular rhythm section of Noslund and Dahlstrom nails Grenehed's aggressive guitar onslaught to the ground, while Lindskog turns in what may very well be one of the most versatile and impressive vocal performances heard

this year. Lindskog raps, sings and screams at a fever pitch matched only by Korn's Jonathan Davies for emotional impact and unharnessed rage. Whether he's screaming *Start the motor, let the engine spin* in the ear-pummeling album opener "Invert" or desperately trying to sputter out the line *I can take every drop of your spit* in an attempt to keep up with the pounding groove his bandmates supply in "This Shoulder," his vocals match the intensity pound for pound.

In fact, one of their favorite songs is "Invert," Grenehed says. "It's just very basic and has a good groove all the way through the song. We've always tried to get as much energy into each song; I'd say this is one of the songs that we accomplish that." 7



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09-16-98	Rockhill, SC	10-09-98	Dickinson, ND
09-23-98	Fort Dodge, IA	10-10-98	Kearney, NE
09-25-98	Los Angeles, CA	10-25-98	Lancaster, PA
09-26-98	Danville, CA	10-30-98	Philadelphia, NY
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# The Miscellaneous

by Derek Walker



Stef Loy, guitarist and lead singer for The Miscellaneous, is checking off the bands he finds influential. "Sonic Youth, John Cage, Steve Taylor, LSU & Mike Knott, definitely the DA and Terry Taylor recordings," Loy lists. "Lately, I've been listening to a lot of Soul Coughing and

was coming to an end, the three holed themselves up in a studio near Sjolander's home, inviting vocalist Sooi Groeneveld van der Laan, an old friend of Loy's from The Netherlands, to add the female presence Loy felt the vocals needed. That demo, recorded and mastered on a tight budget, was picked up by Swedish indie label Megaphone Records and released as *She Walks Alone With Me* February 1995.

After the release of *She Walks Alone With Me*, the band found themselves touring with bass player Oyvind Eriksen and organ player Patrik Jonasson, session players from the record. Hence the name "The Miscellaneous." "The idea came that BoH and

Portishead, and Starflyer 59, Zao, Blindside, Sixpence None The Richer ... oh, Miles Davis, yes," he ends, emphatic as possible.

As varied as Loy's musical pleasures may seem, they resemble and inform The Miscellaneous' brand of impossible-to-categorize rock. A little soul, a ton of radio-friendly power pop, some hard-edged, blunt guitars—everything you would expect from five musicians stemming from four cities in three countries across two continents in one band.

The Miscellaneous started out with Loy, guitarist BoH (pronounced "bo-AICH"), and drummer Magnus Sjolander, who were touring worldwide with a Canadian recording artist. When feeling it

Magnus and I would tour [the album] for sure," Loy explains. "After that it was our miscellaneous friends who would come with us [and play]. The name stuck. Maybe it's not the coolest name for a band, but it was better than our other choice, *The Happy-makers*."

"I remember our first gig," BoH chuckles. "The first gig we did as The Miscellaneous was at a club in Stockholm called K23. It was a chaotic weekend with a busted van engine—the engine cooler leaked. On that weekend, we did the worst gig in the history of this band as well. Everything went wrong and people got us wrong, too. They thought [the song] 'Second Trip' had sexual implications and were totally offended."

Van troubles and bad gigs aside, *She Walks Alone With Me* was a critical success in Europe, complete with secular airplay, packed-out concerts, and a deal with a British record label. The success led to the pairing of the band with producer Armand Petri, who'd worked with such bands as 10,000 Maniacs, Goo Goo Dolls and Sixpence None The Richer. Petri impressed the band, now a septet with Eriksen and Jonasson signed on full time.

The band met again in a little town outside Birmingham, England, to record under the experienced hand of Petri. "Armand is one of the greatest things that's ever happened to us," Loy says. "Not only is he a great producer, he's also become a good friend over the past two years. It was a bit scary at first, because he stripped all the music down and we had to rebuild it again. BoH and I were a little freaked out about half-way through the recording, but by the end of our

month in England we were smiling a whole lot."

From those recording sessions sprang the songs that made up *All Good Weeds Grow Up*, the record that gave The Miscellaneous a reputation and the recognition that every indie band thirsts for. The Miscellaneous found themselves being

wooed by several record labels, one of them being Atlanta-based Gray Dot Records. "To make a long story short, Gray Dot saw us, liked us and worked toward signing us for a long time," Loy says with a grin. "It eventually worked out." Signed to Gray Dot for the stateside release of *All Good Weeds Grow Up*, not to mention

future recordings (the next to be recorded later this year, possibly with Petri again), The Miscellaneous continues to tour nationally and internationally. "Overseas, we have a management agency that has booked some excellent gigs for the band," Loy says. "Just this winter, we found ourselves in front of 8,000 people in Finland. It was a great show."

They haven't had the same opportunities to play for American crowds—yet. "The booking agents here see us as a huge risk or something, being that 80 percent of the band lives in Europe," Loy says. "But I see us as a smaller risk than any other new band out there without an American booking agent; we have proven consistently for years that we are hard workers, willing to carry our own amps and set our own sound when the sound guy doesn't know what he's doing. We have a strong desire to do this and do it right."

But all the attention has not come without its share of changes. "Our organ player, Patrik, left when things started getting serious," Loy explains. "He felt his schooling and girlfriend were important aspects of his life as well. He felt he needed to make a choice. Patrik is one of our best friends; we'll miss him on the road."

As Loy and I part ways, I venture one more question, one that has been bugging me this entire time: Is it just a little bit weird to be the lone American in a band? "Yeah," Loy laughs. "I'm the sole representative of true Capitalism." 7





# World Wide Message Tribe

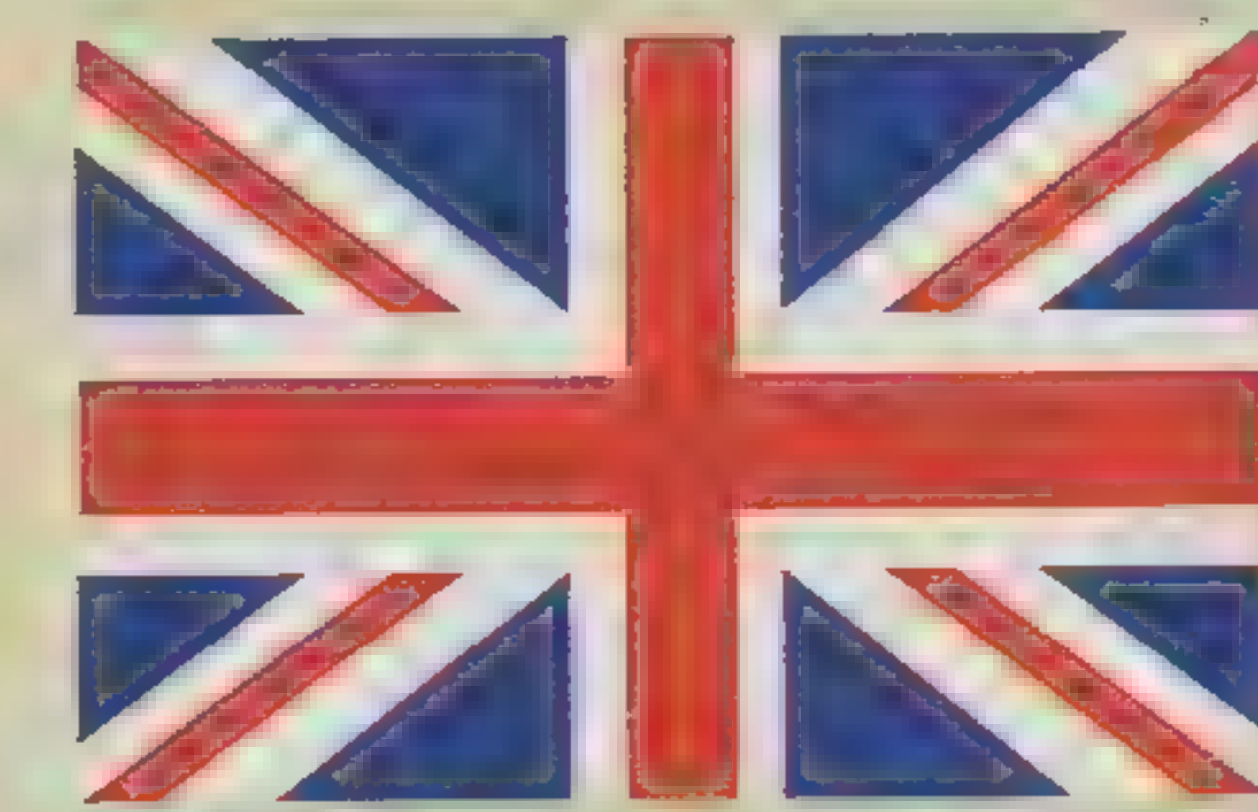
by Thompson Brooks



The more things change, the more they stay the same. With The World Wide Message Tribe, that's a good thing.

For *Heatseeker*, the members of the Brit pop-dance group stretch their musical boundaries, from electronica-slamming industrial house beats and aggressive guitar licks to slick pop and mid-tempo hip hop. "We felt strongly we needed to do something a bit different with this album," says longtime collaborator and producer Zarc Porter. "As always, the music is aimed toward Manchester school kids. What they're listening to now is different from what it was two years ago, when we did the last album. There has been a swing back to pure pop and guitar pop, with dance music being not quite as big in the mainstream as it was—although these things tend to go 'round in circles."

At some rare U.S. appearances this fall, Tribe fans on this side of the Atlantic will see the new frontman is Cameron Dante, who was building a career as a pop star in Europe before he became a Christian through the ministry of the Tribe. Other new faces include Tim & Emma Owen, Deronda Lewis



and Claire Prosser, while former Tribe members Andy Hawthorne and Mark Pennells leave the stage to take on new non-performance-oriented responsibilities.

One thing that has not changed for the group from Manchester, England: They spend 10 months a year teaching religious education classes in Manchester public junior and senior high schools, which culminates in an evangelistic concert every Friday night. "We have freedom to go into the schools here, but we're not allowed to proselytize," Dante explains. "We're not allowed to say, *You must believe this or you will go to Hell*. The way we have to do it is say, *This is what I believe. I'm not forcing my views on you—it's completely up to you*. It's definitely exciting meeting one on one with people, explaining the cross and seeing them come to faith."

A new facet of their ministry led them to start the Eden Project, a concerted move into the district of Wythenshawe, the biggest government housing project in Manchester, with nearly 80,000 people. "We found that 80 percent of Christians live in the nice areas, where 20 percent of the people live," Dante says. "20 percent of the Christians live in the inner city, where 80 percent of the people live. There's got to be something wrong there."

For the Eden Project, Christians have gathered from around

Manchester and moved into 25 houses in this area. "We're called to be salt and light," Dante says. "But if we're just in the nice areas, and not living among the people, we're not fulfilling our duty as Christians."

The refreshing thing about the Tribe is that, while so many think "music vs. ministry" is an either/or proposition, their art is purpose-driven and still effective. One example is the angry, driving industrial pop of "Hypocrite," which disarms critics of Christianity by agreeing with them. With frontman Dante screaming "What a hypocrite I am" accompanied by a throbbing beat, the Tribe honestly professes, *I'm sold as a slave to sin/ What a hideous state, I keep giving in/ I do not understand what I do/ For what I hate to do I do*.

"The lyrics are taken directly from the bit in Romans 7 about struggling with sin," Porter says. "Cam came in and shouted the hook line, *What a hypocrite I am*, which we built the rest of the track around. We wanted to make it sound aggressive, so we went for these heavy break beats with lots of guitar. There is even some real bass on this track, which we've never done before."

The honest profession of such songs as "Hypocrite"—married to jammin' music—opens doors for discussion. Once through those doors, the members of the Tribe can then express their freedom in Christ through such tracks as the retro-disco "Everything I Need," about how God provides everything we could ever need in this life, and that His Word equips us to do every good work (2 Timothy 3:16,17).

"This is a '70s pastiche track," Porter says. "Most of the sounds used on it are taken from the synths that were around at that time. Elaine sang the verses on this one, as well as some ad libs which we put through a vocoder effect, and Cam did the raps. We also had the whole band sing on the chorus together, including all the dancers, which was really nice to do."

As bright and fun as the music is, Dante takes the lyrics very personally. "When I first became a Christian, I realized I was right where I was meant to be," Dante says. "It made me want to say, *Thank you, Lord, for making me human, and in Your own*

image. Thank you, Lord, for Jesus who was one of us. Yet, He went through it all blameless and sinless.

Jesus went through some of the toughest times, but He knew where His home was, He knew where His heart was—in Heaven, with the Father.

"Same with the Apostle Paul," he continues.

"The reason he did all that amazing evangelism—racing to churches all around



Asia—was because he knew he was here for just a short amount of time. But every-

thing he needed was in Heaven, and was freely available to him. That is what this song is about."

With their strict yet ambitious ministry schedule—and relentless love for the high school kids in their hometown—some might be tempted to place the members of the group on a kind of spiritual pedestal, as well. In fact, fans often tell the members of the Tribe what great role models they are. "You've missed the point," Dante explains to them. "If we're the role models, we'll always let you down. I am a hypocrite in so many ways. Don't look at us, look at Jesus." 7

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This is a list of where we went. Many of these fests have their own Web pages, so you can get updated on what went on, and even info about next year's plans.

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[[www.atlantafest.com](http://www.atlantafest.com)]  
Stone Mtn., GA June 17-20

### Alive 98

[<http://place2b.org/cmp/alive>]  
Akron, OH June 17-20

### Creation East

[[www.gospelcom.net/creation](http://www.gospelcom.net/creation)]  
Mt. Union, PA June 24-27

### Great Lakes

[[www.christianconcerts.com/greatlakes](http://www.christianconcerts.com/greatlakes)]  
Ionia, MI June 26-27

### Sonshine 98

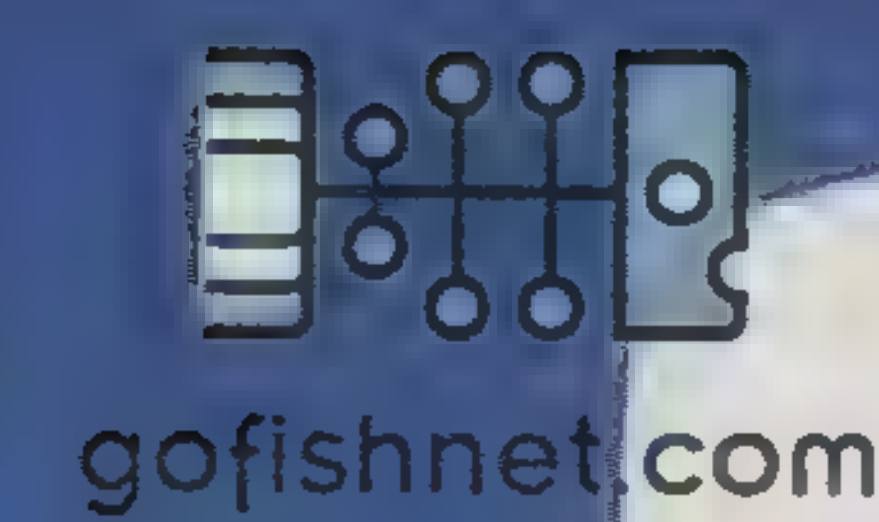
Wilmar, MN July 9-11

### SpiritSong

[[www.christianconcerts.com/spiritsong/spiritsong.html](http://www.christianconcerts.com/spiritsong/spiritsong.html)]  
Cincinnati, OH July 10-11



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Nov. 7 - Memorial Hall, Kansas City, MO  
Nov. 8 - Ray Wilkins Theater - St. Paul, MN  
Nov. 10 - ElCO Theater - Elkhart, IN  
Nov. 12 - Madison Theater - Peoria, IL  
Nov. 13 - Sonshine Church - Grand Rapids, MI  
Nov. 14 - Masonic Temple - Detroit, MI  
Nov. 15 - North Central College - Naperville, IL  
Nov. 17 - Cobb County Civic Center - Atlanta, GA  
Nov. 19 - Electric Factory - Philadelphia, PA  
Nov. 20 - Hershey Arena - Hershey, PA  
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[www.spiritwestcoast.org]  
Monterey, CA July 30-Aug. 1

**Estes Park**  
Estes Park, CO Aug. 2-7

**WorldFest**  
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**DC Fest**  
[www.dcfest.com]  
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**Kingdom Bound**  
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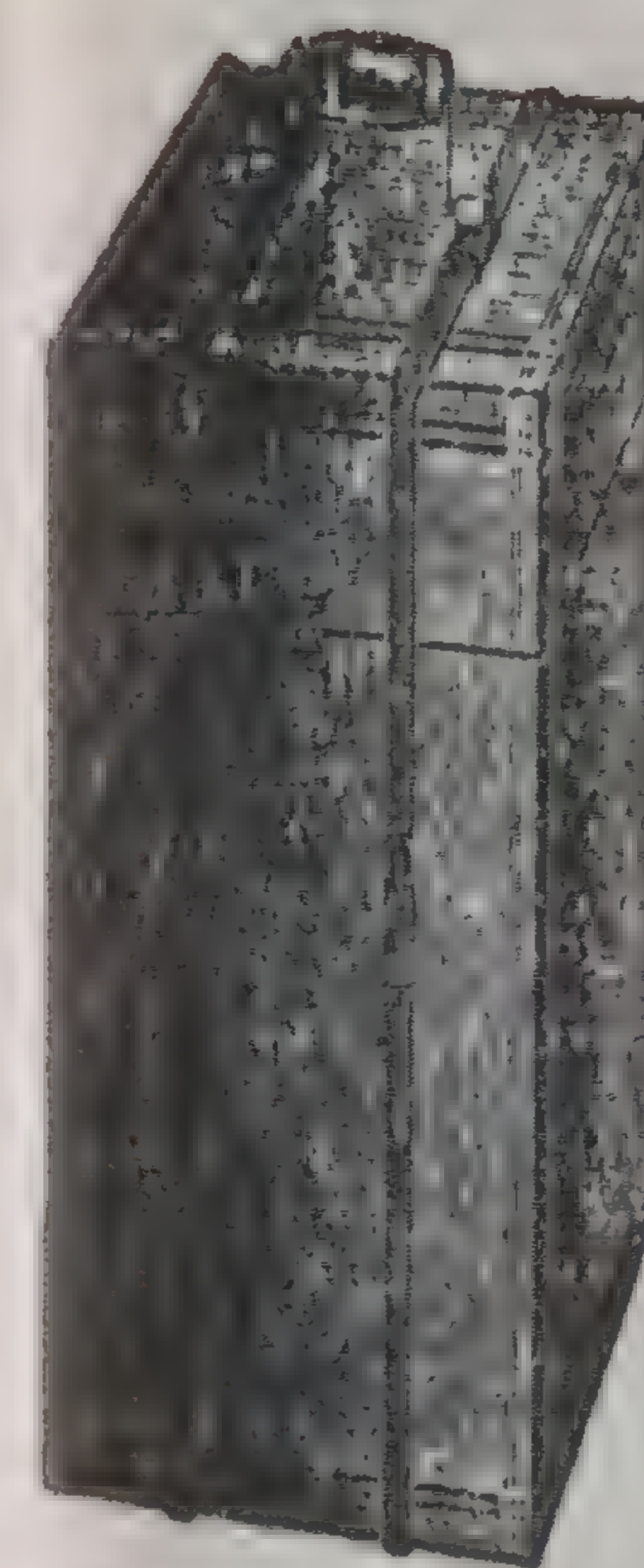
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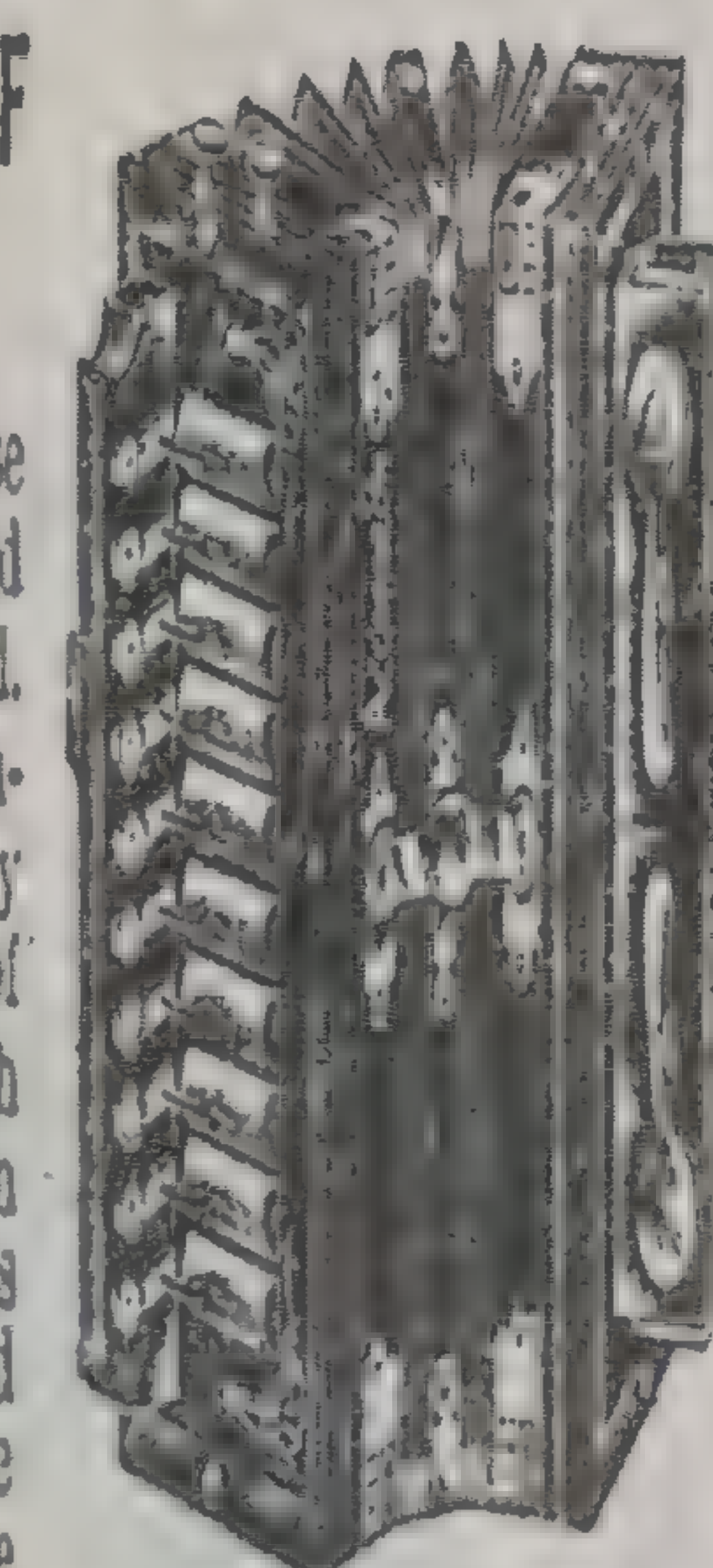


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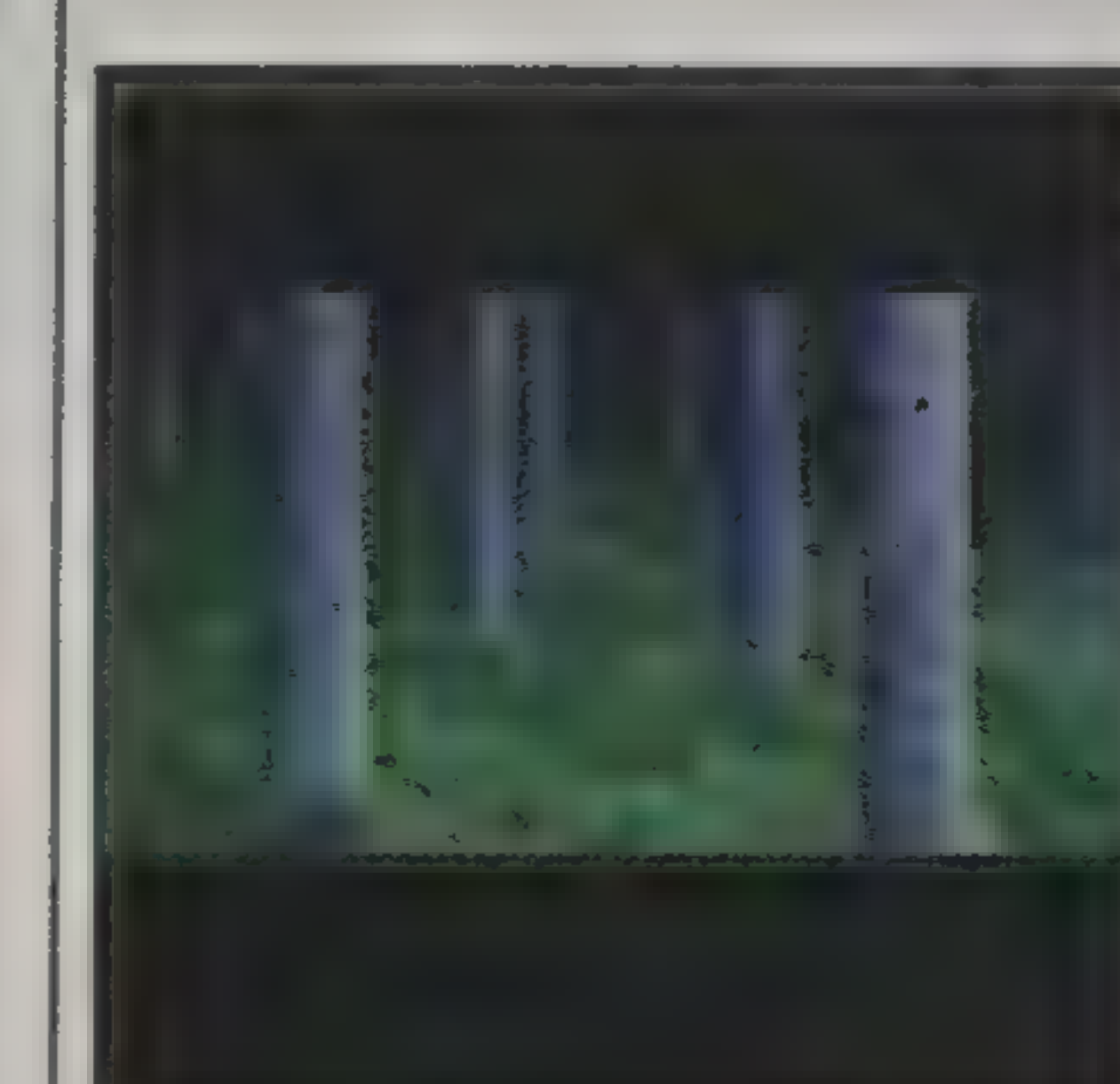
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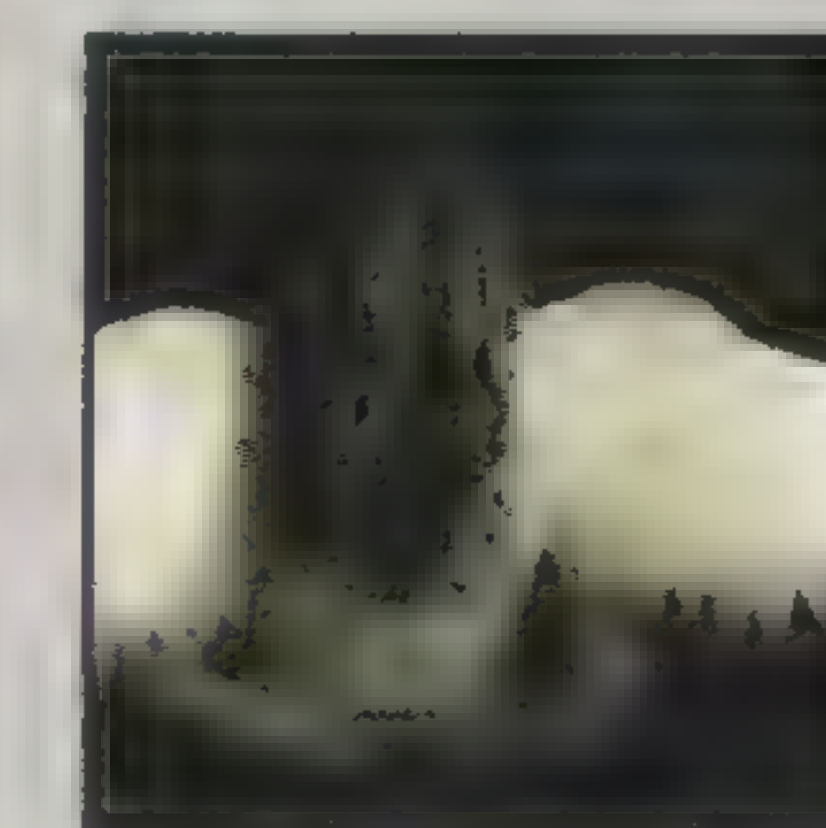
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For more than 100 years, Arab World Ministries has brought the message of hope to the Arab Muslim World - the heart of Islam. AWM is international and interdenominational, with 370 members. Today, more than 22 different nationalities represent our mission family, serving in 21 different countries. Our purpose is to proclaim the Gospel to Muslims of the Arab World, wherever they may be found, and to help those who believe integrate into local churches. Their vision is to see these churches become mature and vibrant.

AWM has career, summer and short-term opportunities that incorporate church-planting, tentmaking, friendship evangelism, literature distribution, children's clubs, relief and development and media production. Candidates must be 18 years or older,

committed to the Lordship of Christ, sent out by local church, committed to evangelical statement of faith and have relevant academic credentials.

They want men and women who want to live out with them a life of witness among Arab Muslim peoples. Candidates should be sharing their faith where they are, active in the local church, convinced of the power of prayer, team-orientated and able to articulate a biblically based theology.

AWM sends missionaries to North Africa, the Middle East, the Gulf and Europe among Muslim peoples of the Arab Muslim world. New missionaries with AWM will spend their first two years on the field in language training in either French or Arabic, depending upon their target country. Missionaries raise their own support. Amount varies by location and family size.

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IM ministers to unreached Chinese, Buddhists, Hindus and Muslims. IM is looking for people whose passion for God is lived out daily and who have caught a vision for God's global plan. The major thrust of IM is church planting among the least-reached peoples of the 10/40 Window, a task in which they have been involved for nearly 70 years. IM is a cooperative of prayer-based, innovative, tentmaking, team-oriented and experience-rich ministries.

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## BANKSHOTS

### Soulfood 76

Don't tell the members of Soulfood 76 they've got it made. Lose any romantic notions you might have about life for a band in Christian music. "We don't make a living off this," states guitarist/songwriter Sam Ericsson without bitterness. "We do it because we love to do it. We feel called to do it. We'd do it signed or unsigned."

One thing Ericsson and singer/songwriter/guitarist Dan Fairbanks have learned is God does not give them things for free. "Everything God has given us we're totally thankful for, but it's not like it was handed to us on a platter," Ericsson says. "It's been through trials and persevering."

One trial this past year was adjusting to a new rhythm section. Late last year, it became clear members Paul Mumaw and Kevin Stainer couldn't devote as much time to the band as Ericsson and Fairbanks. Though not excited with the idea of replacing their friends Mumaw and Stainer, Ericsson and Fairbanks invited Dan Henry to play drums and Ian Hardy (shown on the cover of their previous album, *Original Soundtrack*) to play bass. The transition has gone smoothly partly because Fairbanks and Ericsson remain as songwriters, but it will take time to develop the tight live sound of the old lineup.

The band has been getting opportunities to become a tighter unit, especially during the recording (as Ericsson would say, "workin' it up") of their most varied album yet, *8 Track*. They haven't abandoned what Ericsson calls "that sweet vibe," that moody Led Zeppelin-meets-Parliament Funkadelic sound only a band called Soulfood could pull off. They've merely added some spice to this musical stew, including some horns, some '80's-style

scratching, some rapping from Henry and lap steel guitar to a song described as "Hank Williams meets Pink Floyd." Three songs feature double drumming ("It sounds cool but really thick," describes Fairbanks). In typical self-deprecating style, Ericsson claims the hardest part of recording is making the songs sound as "unprofessional as possible."

Their label, Freedom Records, brought the Seattle-area natives down to Muscle Shoals, Alabama, to record. The studio—floor-to-ceiling shag carpet, furniture seemingly straight from the set of *Starsky and Hutch*—was the perfect environment to cultivate Soulfood's "sweet vibe." They were also caught off guard by

The Supertones, among others. Ericsson creates bead necklaces for other bands, supplementing his income with construction work. Dan Henry and Ian Hardy work landscape and construction.

However, success usually requires touring. Even if the band has, as Fairbanks puts it, "upgraded to some style" (a 1977 custom Dodge touring van), touring is an issue that nags at the band. Ericsson explains, "We don't tour that much. I've got three kids, and Daniel has one. My first priority is my family. It's hard when we're telling booking people when we want to play," Ericsson says. "We end up turning down bigger possibilities because of



such stellar help as producer Kent Bruce and a cavalcade of pro studio musicians—gospel label Malaco Records, which owns the studio, also owns Freedom.

Pretty heady stuff for guys who work day jobs and save up so they can tour. Fairbanks' creativity runs beyond music to graphic design, some of his work seen on album covers for

our schedules."

It's difficult to watch other bands do well while Soulfood treads water, but Ericsson says they try not to compare themselves to other bands. "The only person to keep in mind is God. It's all about the Man upstairs."

And "that sweet vibe."  
—Jon Kortebein

## BANKSHOTS

### Skillet

Something's always cooking with Skillet. The band's second album, *Hey You, I Love Your Soul*, is just brimming with compassion for the eternal fate of mankind (as clearly spelled out in the title). One notices right off how the members of Skillet have fallen head over heels for all things electronic, energizing their driving rock 'n' roll with an industrial edge. "We're pleased with the evolution of Skillet," says lead singer John Cooper. "It's been easier than we thought it would be."

Undoubtedly, though, any sudden musical switch is sure to raise a few eyebrows. While some might think the members of Skillet nothing more than musical opportunists, those closest to the band would tell you that opportunism is the last factor to ever motivate this band. "They wouldn't say this," remarks band manager Rick Miller, "but guitarist Ken Steorts has a master in music composition, and Cooper's roots go back to classical piano and started with voice lessons when he was a kid. These guys are creative," he states flatly. "We could put out an album every six months."

Miller uses "we" instead of "they," because he has a special relationship with the group. He began his relationship with them as their pastor, back when Cooper and Steorts were in two different bands. Later, he introduced them to drummer Trey McClurkin. His steady hand is also there to guide them as they prepare to take these untested musical ideas on the road.

The biggest difficulty has been playing the songs live; it requires so

much new equipment. To help on keyboards, Skillet has brought in Cooper's wife, Korey (also heard on the new album singing background vocals). "The whole keyboard thing has always been something in the back of my head that I liked," Cooper says. "I love dance music."

You'd think the additional keyboards would infringe upon guitarist Steorts' well-established musical domain. "It's easier for me to not have to cover so much ground live," he says. "I love all of the new electronic stuff."

And drummer McClurkin isn't threatened by the album's thick layers of drum loops, either. "It's been cool. It's been a lot easier than I thought it would be. I think it's a really cool mix of real drums and sequenced drums."

Whatever the technological advancement, the members of Skillet still consider the craft of songwriting

is the big trigger word right now; the thing we're doing that is unique is we're still a rock band with songs that have a verse, a chorus, and hopefully, some hooks."

While it's a challenge to recreate the sound onstage, it's a challenge they enjoy. "We're a really energetic band live," Steorts says.

Jeff Chandler, director of youth ministries for The First Baptist Church of Woodstock (just outside Atlanta), has seen Skillet in action firsthand many times. It is one of the few acts he's brought back again and again. "I want to find acts that will appeal to the kids who are used to seeing groups like Marilyn Manson."

Chandler is most impressed by the way the band arranges its performances. He notes that, while the group uses the first part of their



more important. "Some of the Prodigy music is really boring to me," Cooper says. "They might have some cool ideas, but it never has any dynamics. It's just a drumbeat and a few synthesizers. That's boring."

Cooper says the trick was to retain the intensity of the first Skillet album, but spice things up with an electronic feel, without neglecting melodies and musical hooks. "To me, it just sounds like a progression of where the first album was going. The dynamics are just a little more extreme. *Electronica*

shows to reveal just how exciting Christianity can be; they then subtly lead the audience to a place where they are ready to worship God.

"God moves powerfully during those times," Cooper says. "With so many people worshiping God at the same time, He's gonna move. If you want to feel God, you'll definitely feel God. If you don't want to," he continues with a giggle, "you may anyhow."

—Dan MacIntosh



## BANKSHOTS

### Ruby Joe

Pomped-up hair, rolled-up sleeves, tattoos and Cadillacs; the first things that come to mind when you think of a youth pastor, right? They are for the jr. high and high school youth of Horizon Foursquare Church in Ventura, Calif. Their youth minister, Greg Russinger, fronts Ruby Joe.

As heard on *Sinking The Eight Ball*, the members of Ruby Joe celebrate the joy of salvation and the fun of rockabilly, and have been rocking church halls and night clubs across Southern California.

Being a youth pastor, Russinger has a clear vision of his role. "Rock 'n' roll is something that comes out of me as an expression—but my faith in Christ, that's who I am." Asked about the role of evangelism or edification in his music, he simplifies the discussion even further. "I try to always relay back to the simple question of what would Jesus do? When I think of Jesus, He didn't look for models, he looked for real people to follow Him."

However, this miracle mile has presented a few speed bumps. Well-meaning but uninformed retailers took offense at the lyrics of two songs in particular. "Spiritual Heroin" compares quick-fix spiritualism with drug addiction, setting Christ apart as a true "fix" to the cravings of the soul. "Spirituality, as presented on TV, is sort of this quick-fix mentality," Russinger says. "You call a number and get your fortune or whatever. We look at that version of spirituality compared to who Christ is

and illustrate the difference."

For some, "Rock 'n' Roll & My Baby," a simple celebration of Russinger's marriage and his love for this music, begged the question: *Don't you need Jesus, too?* To Russinger, that's a given. "That song is about me and my wife. I love [rock 'n' roll] and I love my wife. It's just a fun song."

Still, those songs have led to some stores pulling the CD from shelves, and one major Christian festival not allowing them to play. Considering the overall Christian content, that is a major head-scratcher. Faced with the reality of ministry in the '90s, subjects like drug use and new-age spiritualism are mandatory discussions.

With Ruby Joe, you get some heavy thoughts on just what Christ can

mean to a lost world. They aren't the first to get flack for being real in a market that strives for uniformity. But in their real world, the kids are dancin' and boppin' and swingin' and hearing

about the Truth. Whether validated by the Christian music establishment or not, Ruby Joe is most certainly keepin' it real.

—John J. Thompson



### Pocket Change

*Wanted: A band who offers a legitimate punk rawk show that consistently lifts up Christ in its lyrics. Must be willing to travel. Pocket Change is all that and a wallet chain.*

"We get letters every day that are like, *You're the first band that sings about God and not girls*," Timme Asimos, singer/songwriter/guitarist, says with some pride. "There isn't anything else for me to write about."

The Pocket Change debut *Steadfast* is an excellent exercise in melodic punk. It includes elements of ska and straight-ahead thrashing, with irresistible hooks and lyrics that point the

listener toward Christ. In some ways, while their song "Once a Week" is ostensibly about kids who call themselves Christians but walk the line, it seems almost a gauntlet thrown down to other Christian punk bands.



Onstage, ministry is done as they feel called, according to bassist Charlie Arnold. Timme explains, "I just speak as I feel led by the Spirit. If I don't feel led, I'm not gonna speak. Regardless, there's just no way you can come to a show of ours and not hear something."

Although *Steadfast* was released earlier this year, it was recorded summer 1996. "Every delay that could ever happen, happened," says drummer Brian Saunder. "Twice."

While struggling to get their record released, they also faced the challenge of distinguishing themselves in the fickle world of melodic punk rock where comparisons to other bands are inevitable. According to Timme, critics that have written them off as rip-offs obviously aren't into punk enough to know the difference. "Granted, we have a lot of similarities," he says, "but there's way too much variety on *Steadfast* [for us] to be a clone. Since we've been playing our new stuff at shows, we're starting to hear [the comparisons] less."

The "new stuff" will be heard on Pocket Change's next disc, set for a winter release. The band promises it will be faster and heavier, while retaining its melodic flavor. The idea is to distance themselves from the pop punk scene.

The message will change only in perspective. "I've written about personal issues," Timme says. "But, ultimately, all your personal issues come back to God—if you're a walking, talking Christian."

—Nathan Mattia

## A WORD FROM OUR SPONSOR

So the people had to stop building the city, because the Lord confused their language and scattered them all over the earth. That's how the city of Babel got its name. (CEV) Genesis 11:9-10

But, my child, be warned: There is no end of opinions ready to be expressed. Studying them can go on forever and become very distracting. Here is my final command: I want God to bless every Christian, for He is the way of every person. (NIV) Colossians 1:12-13

His disciples came to him and asked, "Why do you always speak in this way in parables?" He replied, "The kingdom of Heaven has been given to you, but you do not see it." (NIV) Matthew 13: 10-11

Even a fool is thought wise if he keeps silent, and discerning if he holds his tongue. (NIV) Proverbs 17:28

Jesus used stories when He spoke to the people. In fact, He did not tell them anything without using stories. (CEV) Matthew 13:34

He who has ears, let him hear. (NIV) Matthew 13:9

Understanding Your Word brings light to the minds of ordinary people. (NLT) Psalms 119:130

Be careful how you live among your unbelieving neighbors. Even if they accuse you of doing wrong, they will see your honorable behavior, and they will believe and give honor to God when He comes to judge the world. (NLT) 1 Peter 2:12

While Jesus was having dinner at Matthew's house, many tax collectors and "sinners" came and ate with Him and His disciples. When the Pharisees saw this, they asked His disciples, "Why does your teacher eat with tax collectors and 'sinners'?" On hearing this, Jesus said, "It is not the healthy who need a doctor, but the sick." (NIV) Matthew 9:10-12

My job was to plant the seed in your hearts, and Apollos watered it, but it was God, not we, who made it grow. (NLT) 1 Corinthians 3:6

CONTAINS NO IMPURITIES.

Who may climb the mountain of the Lord? Who may stand in His holy place? Only those whose hands and hearts are pure, who do not worship idols and never tell lies. (NLT) Psalm 24:3-4

Even children are known by the way they act, whether their conduct is pure and right. (NLT) Proverbs 20:11

He who loves a pure heart and whose speech is gracious will have the king for his friend. (NIV) Proverbs 22:11

Blessed are the pure in heart, for they will see God. (NIV) Matthew 5:8

Finally, my friends, keep your minds on whatever is true, pure, right, holy, friendly, and proper. Don't ever stop thinking about what is truly worthwhile and worthy of praise. (CEV) Philippians 4:8

Do not participate in the sins of others. Keep yourself pure. (NLT) 1 Timothy 5:22b

Run from temptations that capture young people. Always do the right thing. Be faithful, loving, and easy to get along with. Worship with people whose hearts are pure. (CEV) 2 Timothy 2:22

You obeyed the truth, and your souls were pure. Now you sincerely love each other. But you must keep on loving with all your heart. (CEV) 1 Peter 1:22

Dear friends, now we are children of God, and what we will be has not yet been made known. But we know that when He appears, we shall be like Him, for we shall see Him as He is. Everyone who has this hope in Him purifies himself, just as He is pure. (NIV) 1 John 3:2,3

We try to live in such a way that no one will be hindered from finding the Lord by the way we act, and so no one can find fault with our ministry. In everything we do we try to show that we are true ministers of God. We patiently endure troubles and hardships and calamities of every kind. We have been beaten, been put in jail, faced angry mobs, worked to exhaustion, endured sleepless nights, and gone without food. We have proved ourselves by our purity, our understanding, our patience, our kindness, our sincere love, and the power of the Holy Spirit. We have faithfully preached the truth. God's power has been working in us. We have righteousness as our weapon, both to attack and to defend ourselves. We serve God whether people honor us or despise us, whether they slander us or praise us. We are honest, but they call us impostors. We are well known, but we are treated as unknown. We live close to death, but here we are, still alive. We have been beaten within an inch of our lives. Our hearts ache, but always have joy. We are poor, but we give spiritual riches to others. We own nothing, and yet we have everything. (NLT) 2 Corinthians 6:3-10



# REVIEWS

## THE ECHOING GREEN

*The Echoing Green*  
SaraBellum

Joey Belville, the mastermind behind *The Echoing Green*, has been playing his form of self-described "aggressive smile-pop" since his 1992 debut, *Defend Your Joy*. He's built a considerable fanbase since then. Now, with his self-titled fourth release, Belville is poised for breakthrough.

His penchant for creating Euro-pop soundscapes covered with twitching hi-hats and catchy melodies is impressive, but the final product is even more so: *The Echoing Green* is a virtually guitar-less dance album that rocks harder than a lot of The Echoing Green's modern rock contemporaries. Helped out by Jerome



Fontamillas of Fold Zandura and well-respected techno band Deepsky, Belville surrounds himself with thumping beats, various synthesizer squiggles, and enough pop hooks to catch a school of fish.

"The Power Cosmic" fires the album off with a dense groove that envelopes Belville's modest, yet appealing vocals. Majestic in its beauty, it sets the stage for an inspiring collection of 12 songs that never cease to remind us of Belville's talent and passion to create fiery dance pop that uplifts and moves

feet at the same time.

"Empath" rolls along with a pulsing beat and a collection of various beeps and other electronic noises that closely resembles something you would have heard on Joy Electric's first album. The lyrics of such songs as "Hide" (with its decidedly New Wave-ish melody and arrangement) and "Redemption" are unabashedly Christian and worshipful.

The drum & bass beat on "Redemption" makes the song a standout, while "Freak Out" is sure to bring to mind such classic break-dancing films as *Krush Groove*.

The album's high point, however, is the impossibly brilliant "Tonight," a gorgeous song propelled by a simple synth riff and a beautiful backing vocal that complements Belville's voice perfectly. Throw a great remix of "The Power Cosmic" and a pounding cover of New Wave icons Men Without Hats' "Safety Dance," and you have an album that will long be remembered after the trend known as "electronica" dies out.

—Derek Walker



## PULLER

*Closer Than You Think*  
Tooth & Nail

"This is all the damage I care to take," Puller frontman Mike Lewis asserts in the opening track on *Closer Than You Think*, "Wishing." Sporting a world-weary and mysteriously earnest tone in his pleasant singing voice, Lewis (formerly of now-defunct mainstream rock act For Love Not Lisa) leads his Southern California-based outfit through 12 stirring tunes that make up a gem of a sophomore album.

Puller is one of Tooth & Nail's last honest-to-goodness rock bands, with no punk mile-a-minute cliches or hardcore screaming to be found. These four talented musicians bend conventional guitar rock to fit their own mold of easily hummable indie rock, all the while walking the thin line between punk-like urgency ("She") and beautiful, lightly-strummed acoustic numbers ("If I Had These Things"). Lewis and his bandmates



cascade intense riffs down on masterful time changes and muscular, solid grooves, with impressive results. The intensity of the hook-heavy "Out Of My Head" (featuring a sledgehammer riff reminiscent of early Pearl Jam) contrasts perfectly against the lilting, gorgeous harmonies of "Never The Less." *Closer Than You Think* is a fresh amalgam of post-punk and modern rock, and a notch above Puller's 1996 debut.

—Derek Walker

## CRAIG'S BROTHER

*Homecoming*  
Tooth & Nail

Craig's Brother puts a new spin on punk rock. Instead of the snotty anger we've come to expect from the form, this band spills its feelings all over these tracks of rat-a-tat drumming and chug-

ging guitars. Call it "emo-punk," if you like.

The songs on *Homecoming* are about real people. In fact, many of the titles—such as "Gus" and "Dear Charlotte"—have people's names in them, suggesting this is no work of fiction.



In place of the rasp that usually passes for punk vocals, the members of Craig's Brother sing. And harmonize. Sometimes it even sounds like a traditional pop band trapped within a punk group (but don't tell any of their hardcore friends that).

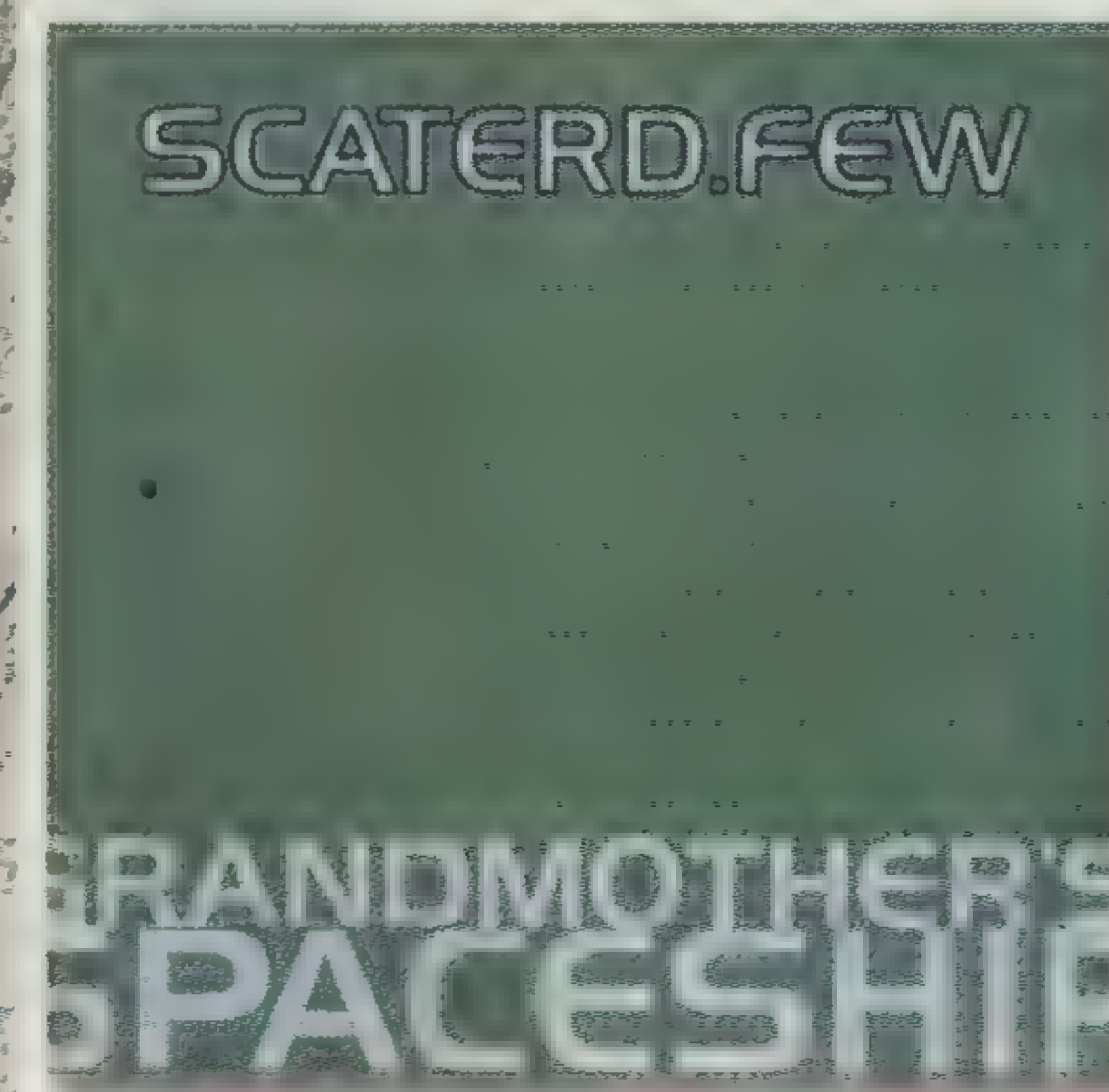
Where many punk records just make you want to break something after listening to them, Craig's Brother might cause you to reflect upon deep thoughts. It leaves you with the warm fuzzies—without the fuzzy part.

—Dan MacIntosh

## SCATERD FEW

*Grandmother's Spaceship*  
Jackson • Rubio

With the recent advent of Christian punk rock in the past five years, it's only fitting the members of Scaterd Few find the time ripe for a comeback. Led by enigmatic frontman Allan Aguirre, SF



saw their debut release *Sin Disease* change the world of what some call "Christian alternative rock." They, along



# Silage





with such pioneering bands as Nobody Special and The Crucified, brought this strange style of music called "punk" to Christians in the mid-'80s and early-'90s, and helped build a platform that bands such as Plankeye, Stavesacre, and Five Iron Frenzy all agree would not be the same without SF's early albums.

*Grandmother's Spaceship*, SF's third album (not counting the odds-and-ends collection released on Flying Tart in 1994) is a thoroughly enjoyable, not to mention eclectic, album focused on the theme "We are not of this world," a theme every punk rocker should be able to relate to.

With such songs as the gritty album opener "Space Junk" and "Vanishing" (with decidedly creepy background vocals courtesy of Aguirre's daughter, Cristina), Aguirre has a field day, experimenting enough to make *Grandmother's Spaceship* more diverse than your typical punk album ("Suspension My Love" sports a smooth reggae groove, while "Win The Fisher" is driven by a snaky bass line that would make Flea proud).

Overall, *Grandmother's Spaceship* is at its most effective when Aguirre is screaming, "Death, where is your sting" (on "Incorruptible") or doing his credible

impression of Johnny Rotten during "Species." The album is a zestful blend of old school punk and spaced-out hardcore that sports a slight Gothic overtone reminiscent of Spyglass Blue, Aguirre's other band. *Grandmother's Spaceship* is a strong comeback for Scaterd Few, and one that will hopefully get them the recognition they deserve.

—Derek Walker

## CEILI RAIN

Ceili Rain  
Punch

It's a party—a heavenly party, in fact—and Ceili Rain wants everyone to come. With a name stemming from the Gaelic word for "party," the Celtic pop-rock band's innovative instrumental mix includes everything from bagpipe to accordion to electric guitar, with an Irish twist.

While the band's sound is distinctly Irish, their message applies to people with all types of backgrounds. "That's All the Lumber You Sent" presents a humorous approach to St. Peter judging a man's life at the gate of Heaven. This

catchy tune both showcases the unique vocal range of lead singer/songwriter Bob Halligan, while explaining the impor-



tance of living a life pleasing to God rather than just "doing" things for Him.

Another gem, "You Then Me Then You Then Me," explains the importance of yielding to and serving other people in keeping with Jesus' words, "The last shall be first and the first shall be last."

If you're looking for some good Celtic music with rock 'n roll overtones, or you're just looking for a reason to kick up your heels, this album might be the solution.

—Ashley Hassebroek

## SPARKLER VOL. 1

Various Artists  
Eclectica Music

Worthwhile compilations are an endangered beast these days. The consumer is usually treated to three or four beneficial tracks by well-known bands and bombarded by filler when it comes to the rest of the album. *Sparkler Vol. 1*



is not one of those albums.

It's a great benefit album, the proceeds of which will be donated to the Judeo Christian Outreach Center, a homeless shelter in Virginia Beach. Music-wise, this album is dedicated to the best of Christian alternative, all the

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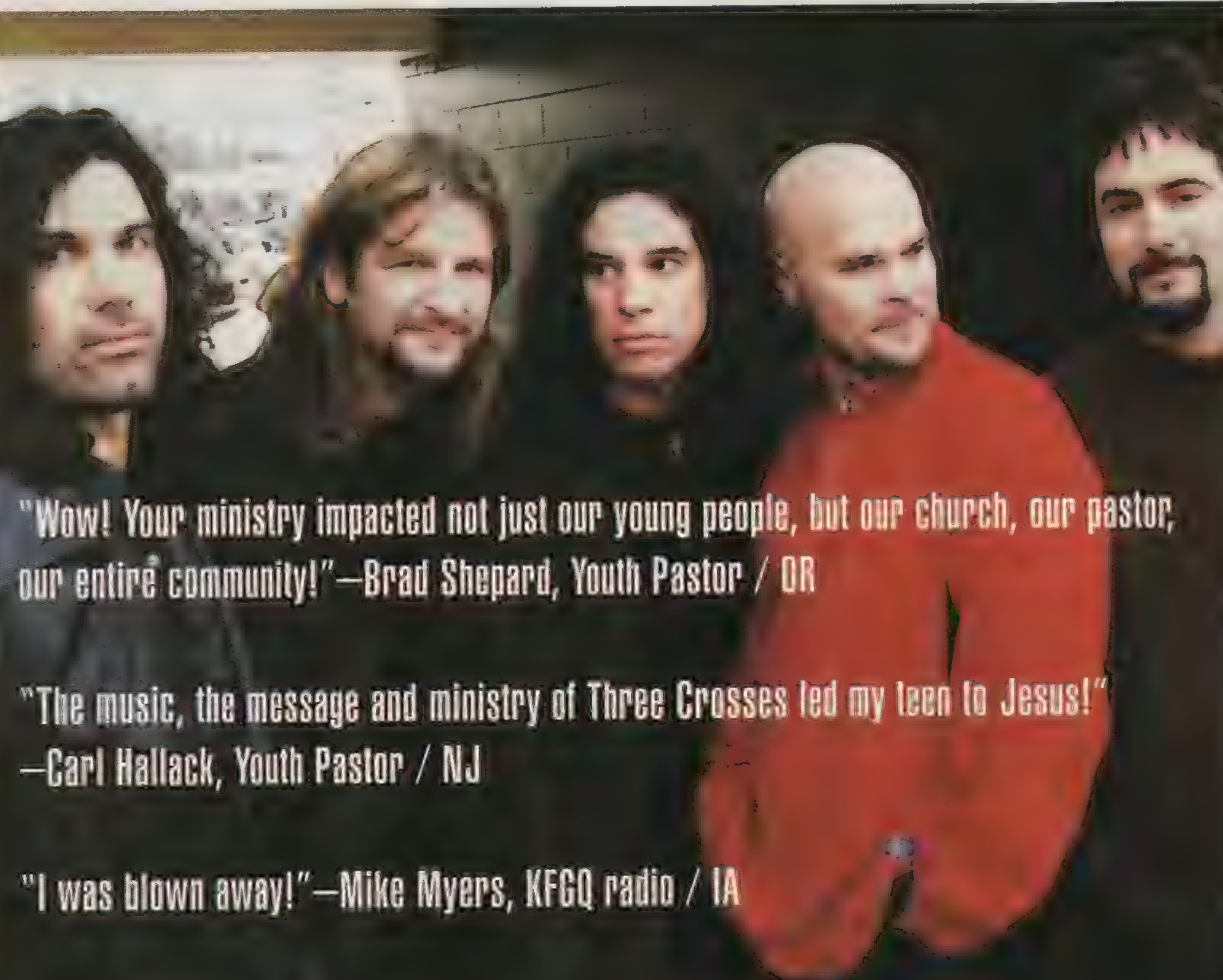
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while showcasing up-and-coming indie bands that are just as talented and memorable as the big names here. Independent bands such as Elysian Skies, Prophecy, and Championship Birdwatchers (whose "Solid" is one of the *Sparkler's* high points) make a good first impression. Better-known bands such as Fold Zandura, Squad 5-0, and Bloomsday also contribute strong tracks.

Highlights include a rare live performance of "She" by the now-disbanded Sometime Sunday; Tim Taber (ex-Prayer Chain) teaming up with Fold Zandura for "Into You"; a demo of an unreleased song by Poor Old Lu that simply shines; and independent artist Phillip's Tutu with a catchy pop gem entitled "Humble." When all is said and done, *Sparkler* is 18 tracks of new music that showcases the best that Christian modern rock has to offer.

—Derek Walker

## MORELLA'S FOREST

From *Dayton With Love*  
Tooth & Nail

"Will you join us for a ride to the Moon?" asks Morella's Forest vocalist Sydney Rentz in "Bounty Hunter." It's a logical query, since *From Dayton With Love* is filled with space-age garage pop for the "now" generation.

Rentz is a stunning hostess throughout these 10 sci-fi lullabies. Her fluid



voice morphs into an innocent school girl one moment, then a bored supermodel the next.

The band keeps things lively, supporting Rentz with relentless back beats, cheesy keyboard splashes, and zoned-out guitar noises. You'll want to stay lost in space forever.

Except for the downshifted cover of Kim Wilde's "Kids in America" (these kiddies sound way overdue for a nap),

*From Dayton With Love* is a moonlit love letter for anybody with stars in their eyes.

—Dan MacIntosh

## FAITH MASSIVE

Drum & Bass For the Masses  
N-Soul

Faith Massive creates music that taps into the consciousness of the dance music scene. Sonically, comparisons can



be drawn to such seminal drum & bass artists as Goldie and Roni Size, but *Drum & Bass For the Masses*, this duo's N-Soul debut, is adventurous in its own right, reinforcing N-Soul's more-than-competent skill for finding talented dance/techno artists and giving them the recognition they deserve.

Early on, with the skittering beats of the album opener, "The Beginning," Faith Massive (comprised of respected DJs Joey Davis and DJ Seven) makes good on their goal to capture listeners with their engaging and enticing tunes.

This is the type of music that could easily be classified as "snoozic"—beats that slither and prance through your brain, lightly seasoned with minimalist samples ("Dubconscious" is imbued with a groove that would make RZA, of Wu-Tang Clan fame, proud) and dreamlike synths. Guaranteed to either draw you into a meditative state (great for Scripture reading) or have you bobbing your head ... or both.

With *Drum & Bass For The Masses*, Faith Massive has recorded a promising debut, one that can easily compete with its mainstream contemporaries. The masses will be pleased.

—Derek Walker

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FRIDAY, SEPT. 11



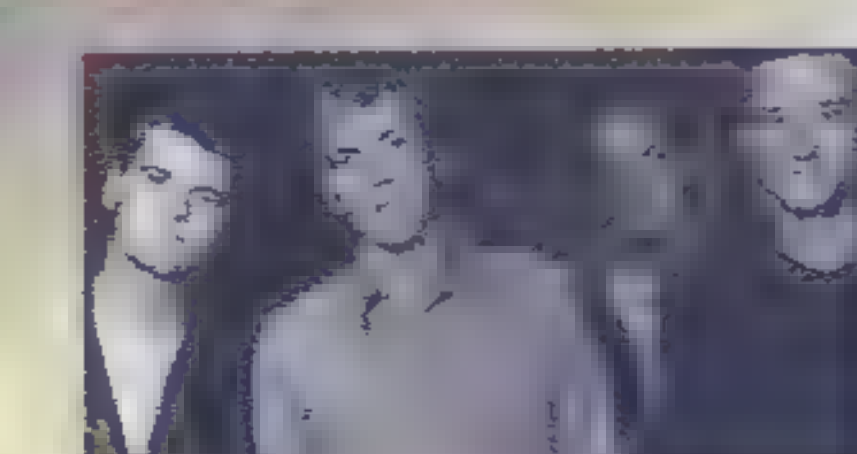
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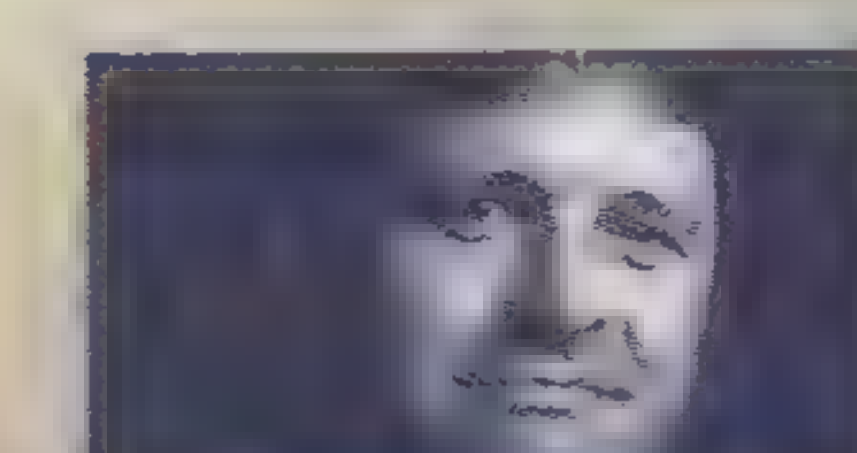
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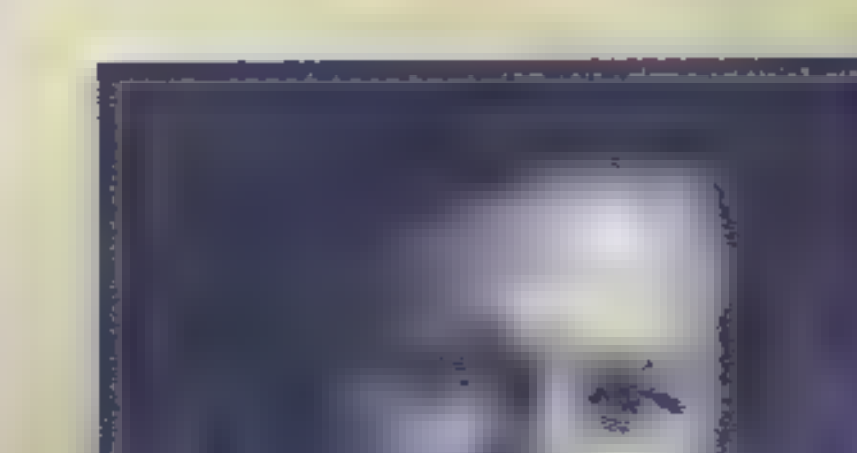
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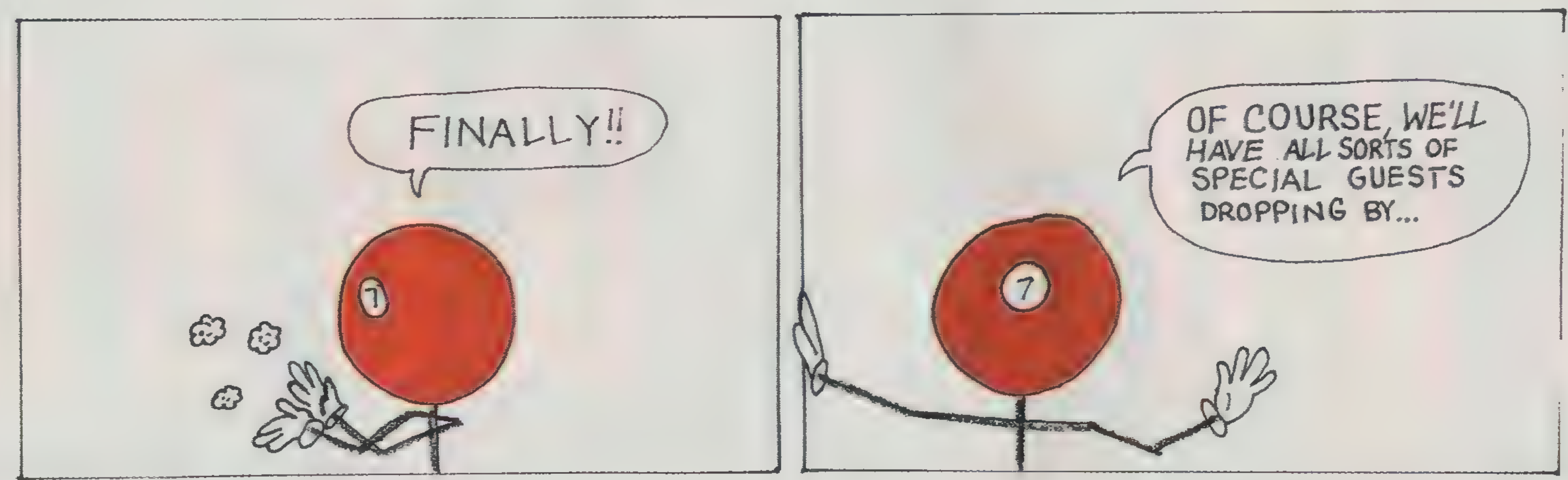
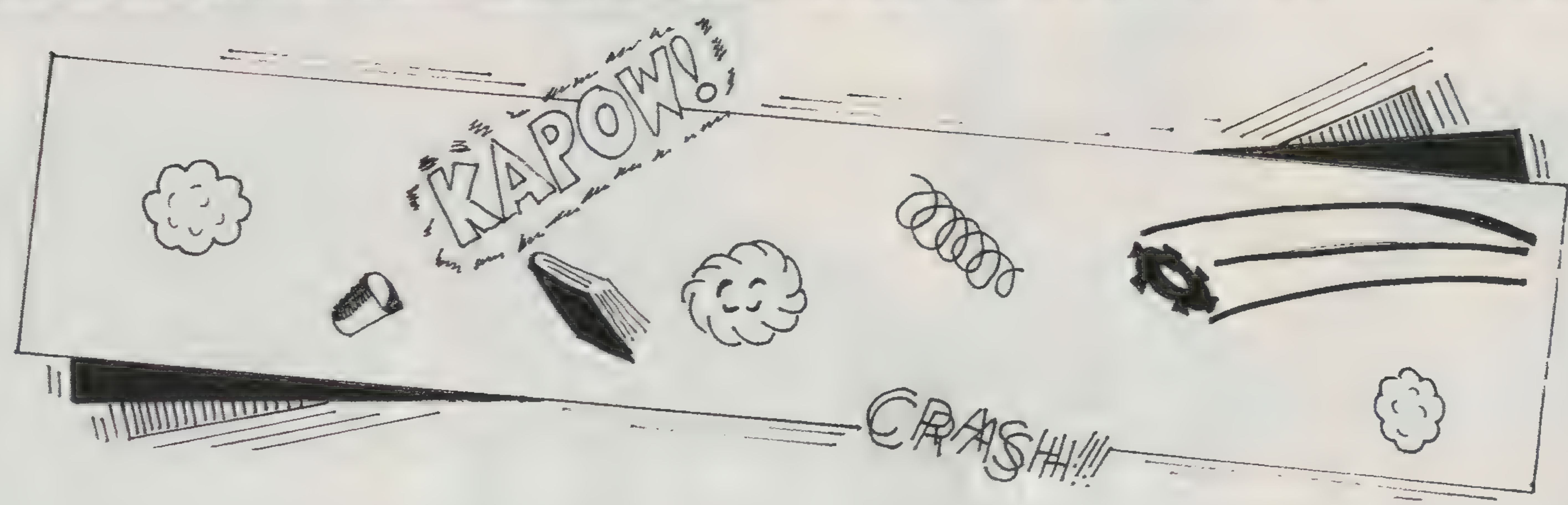
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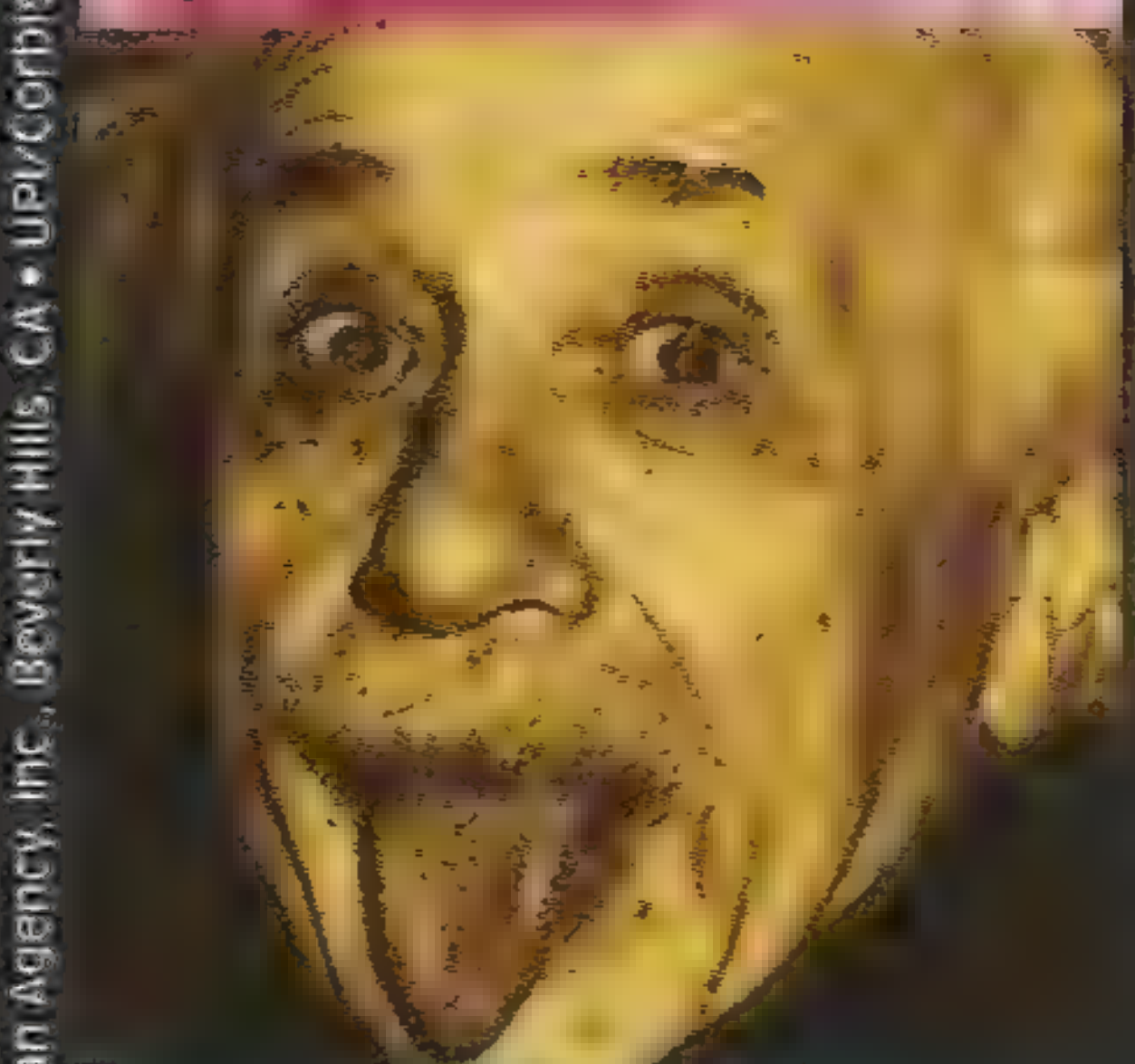
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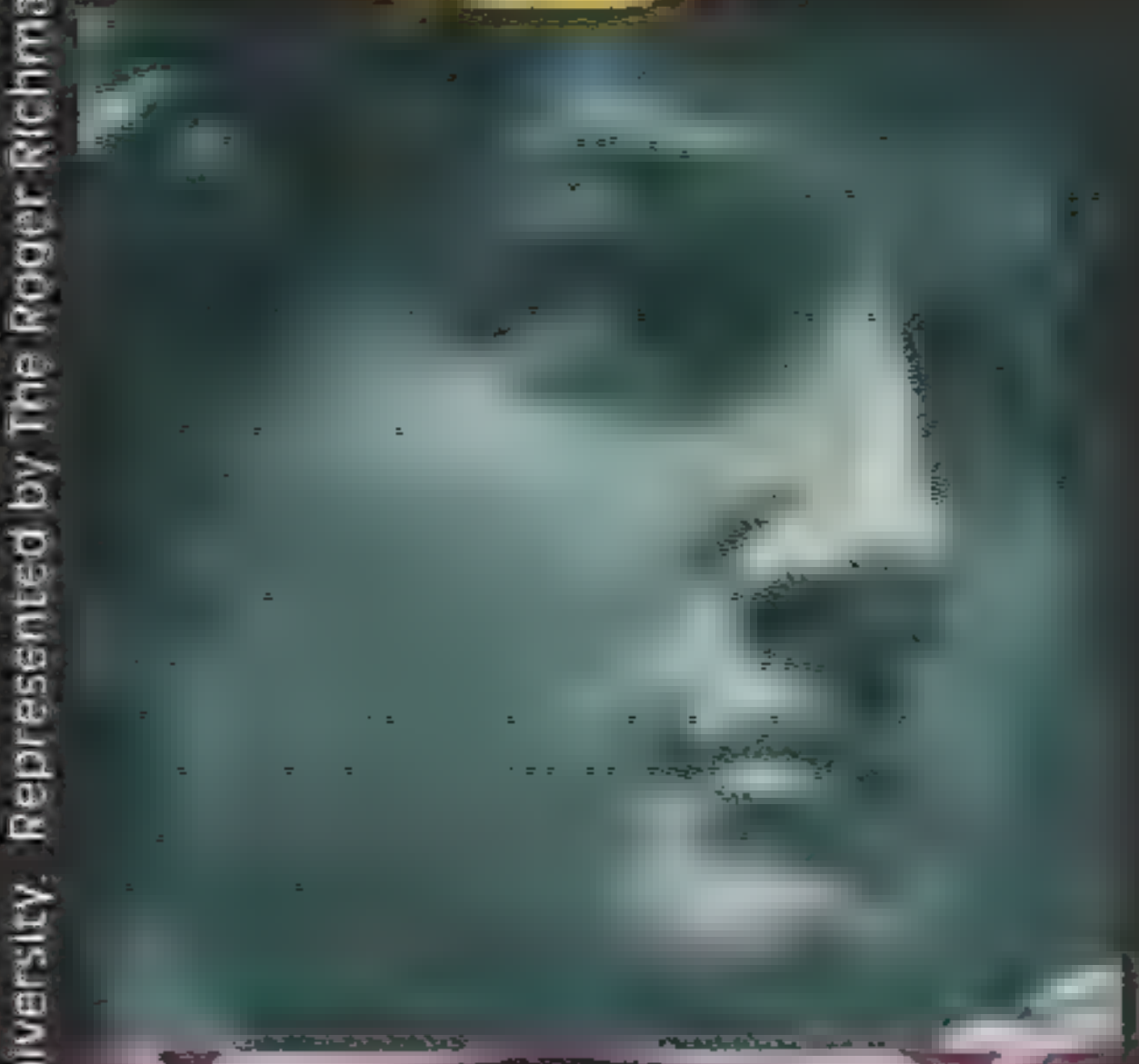
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Mozart composed his first symphony at age 6.



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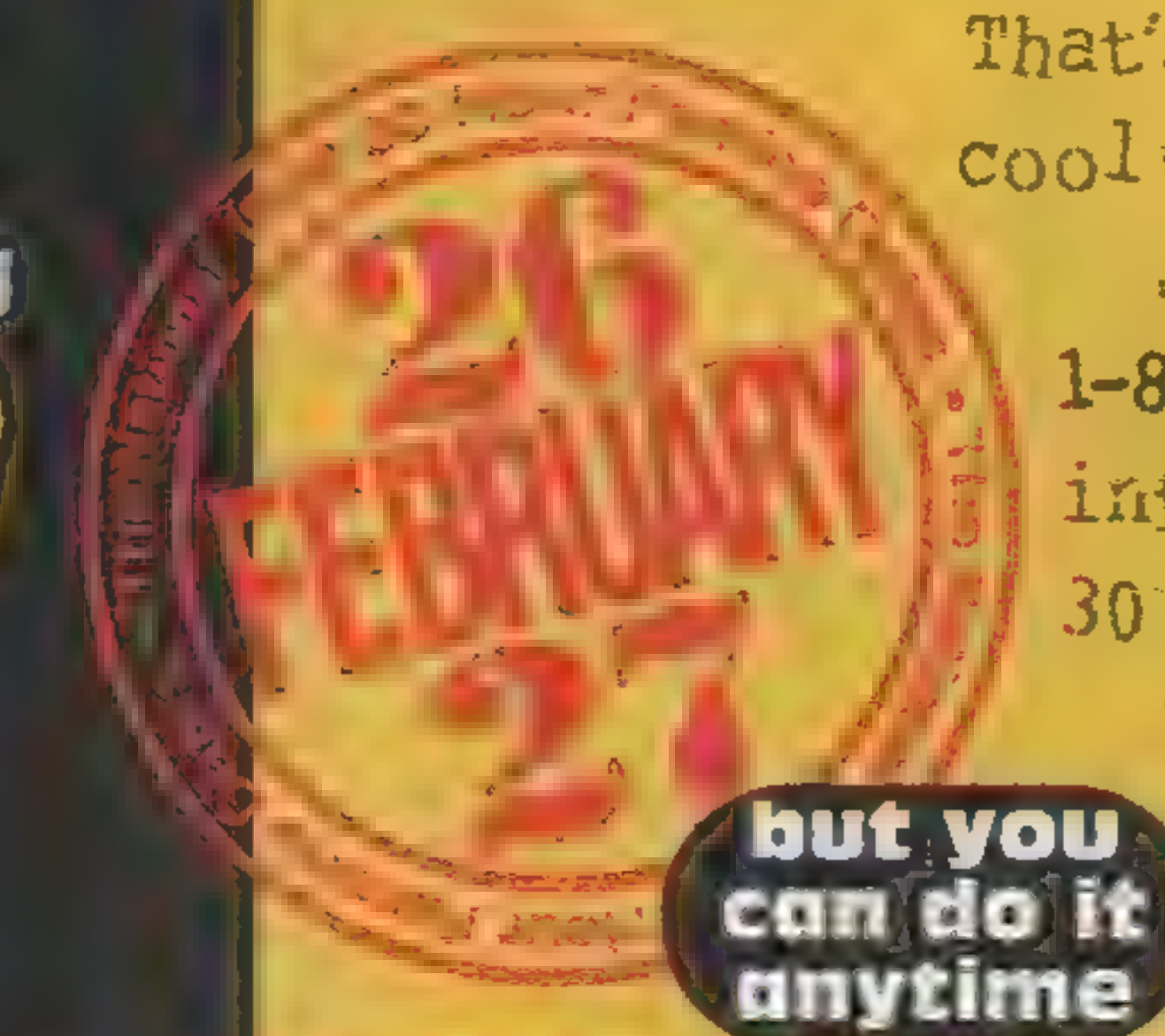
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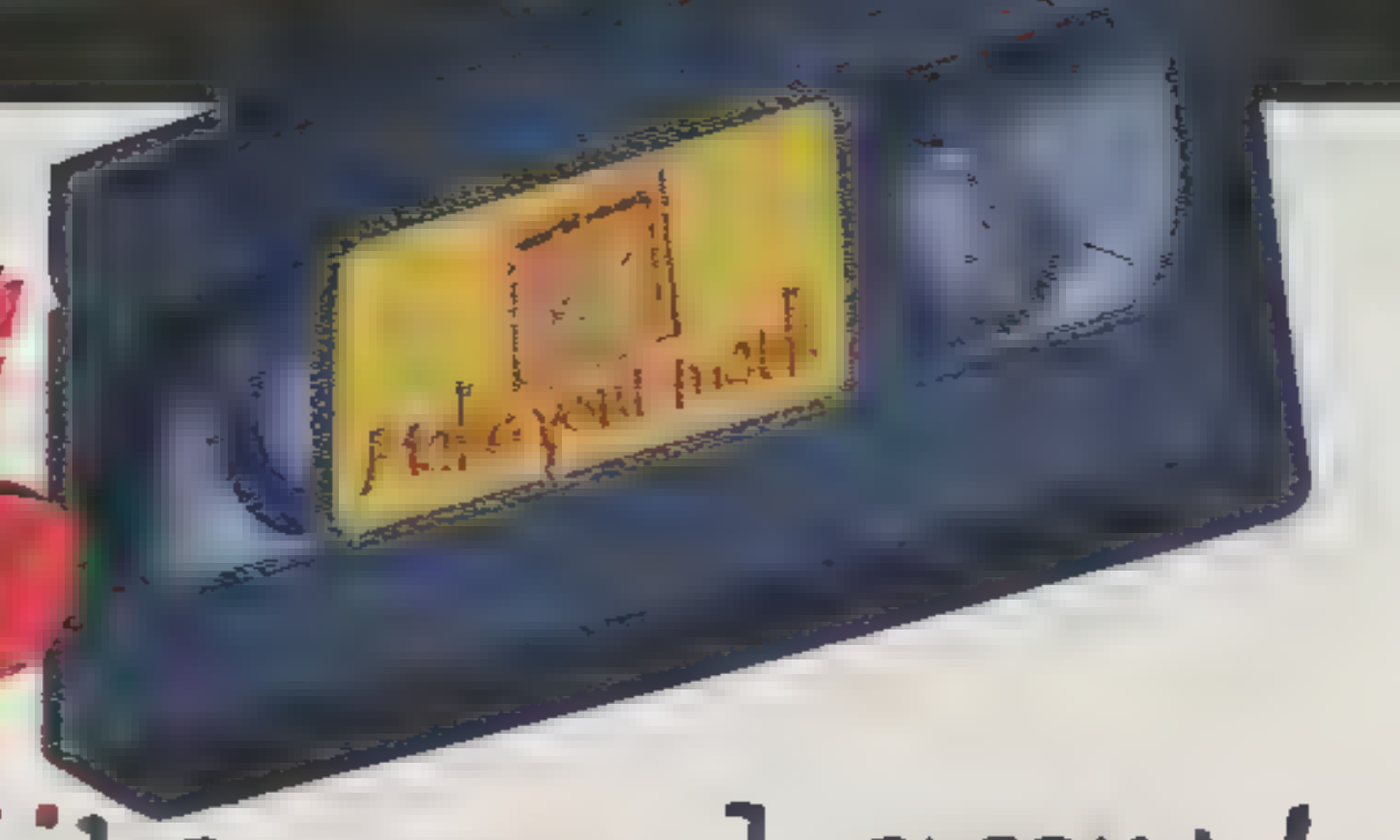
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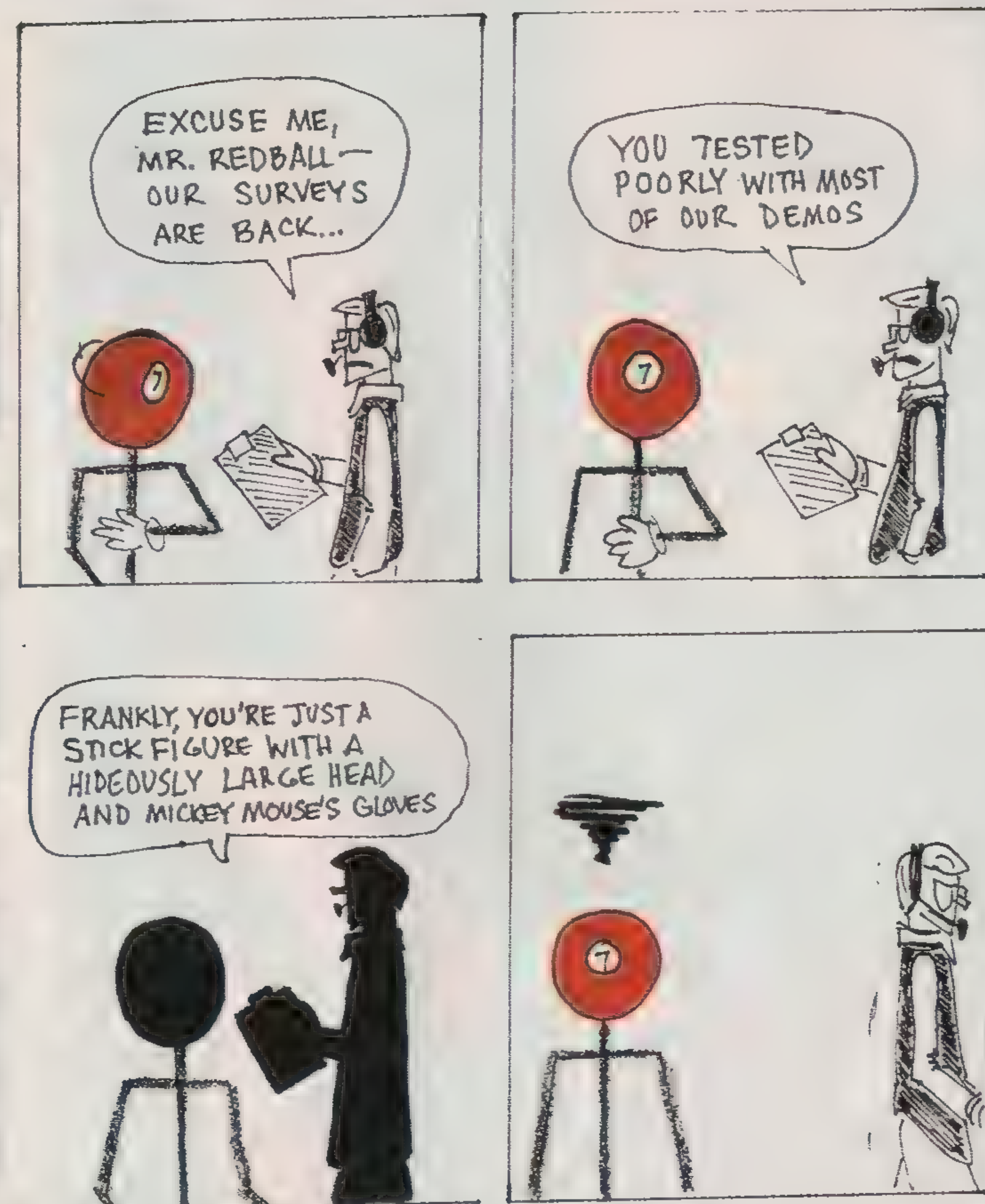
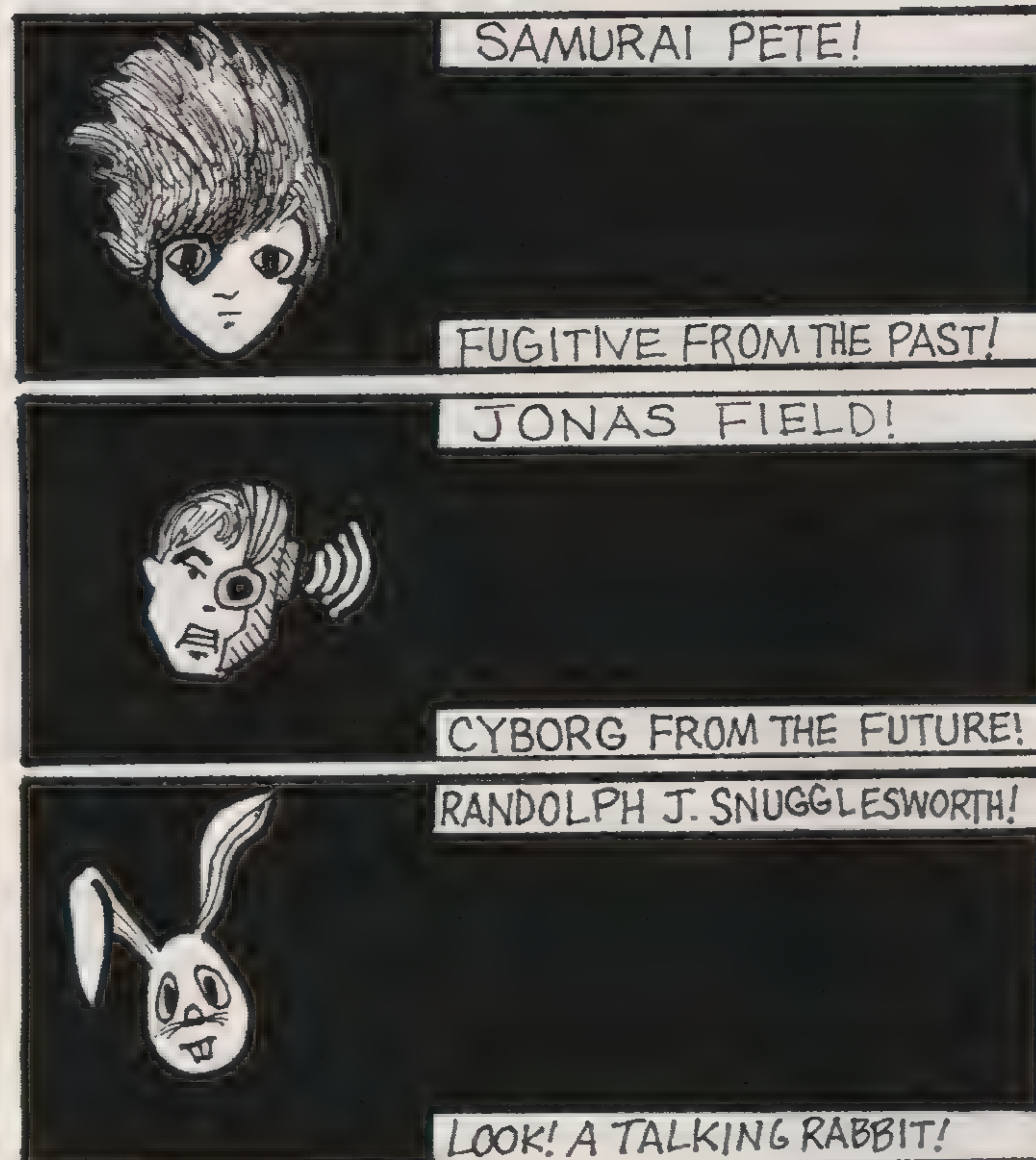
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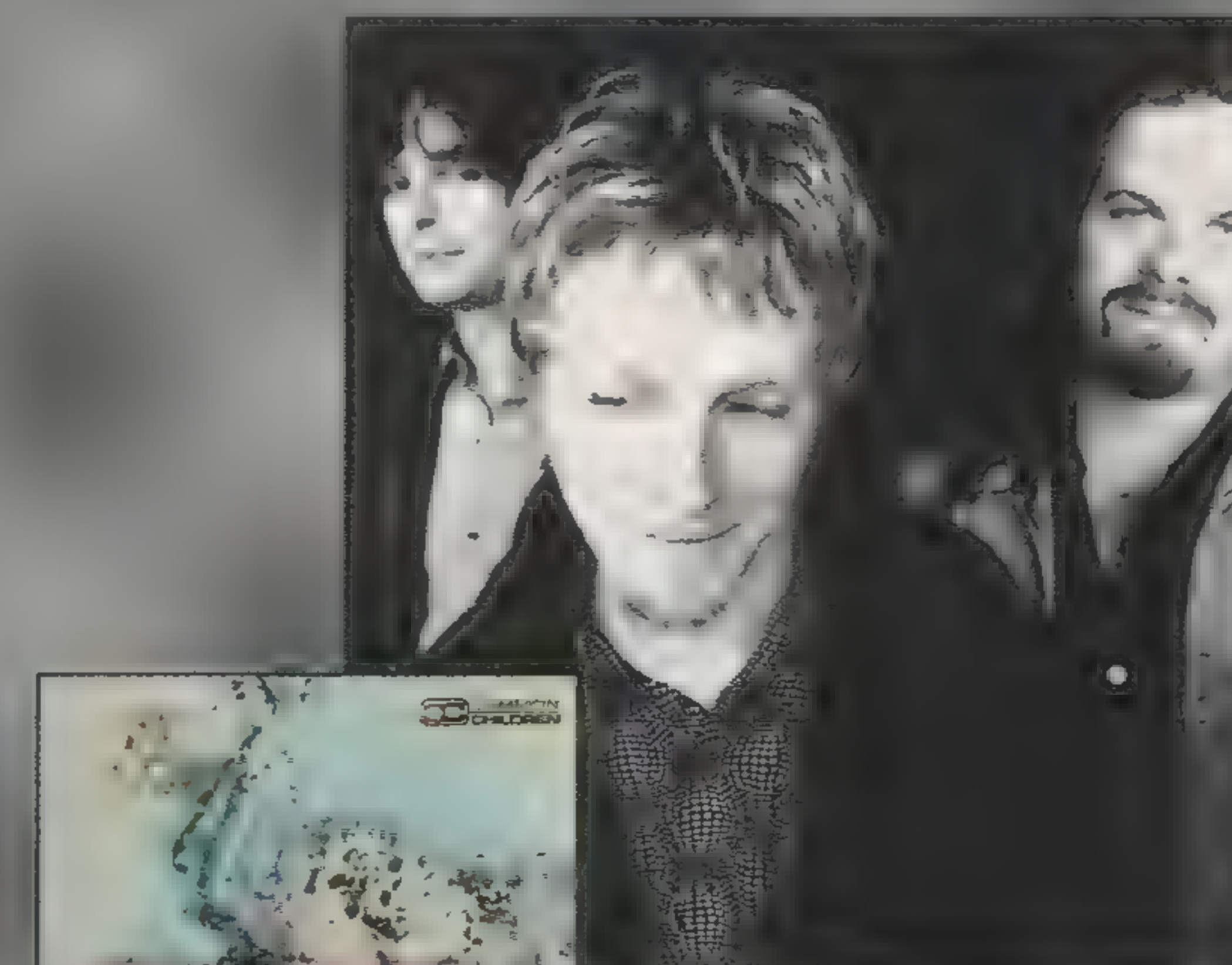


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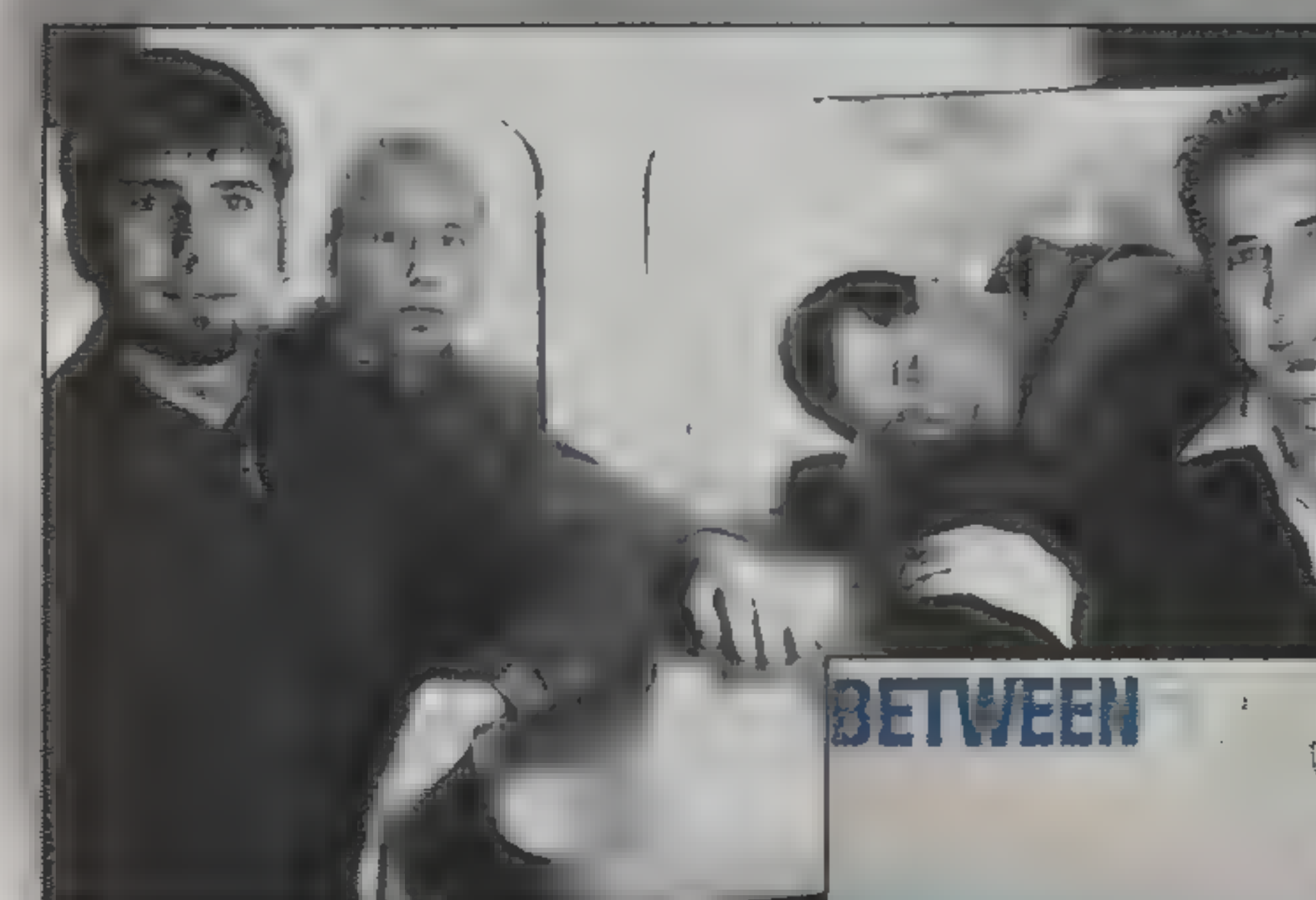
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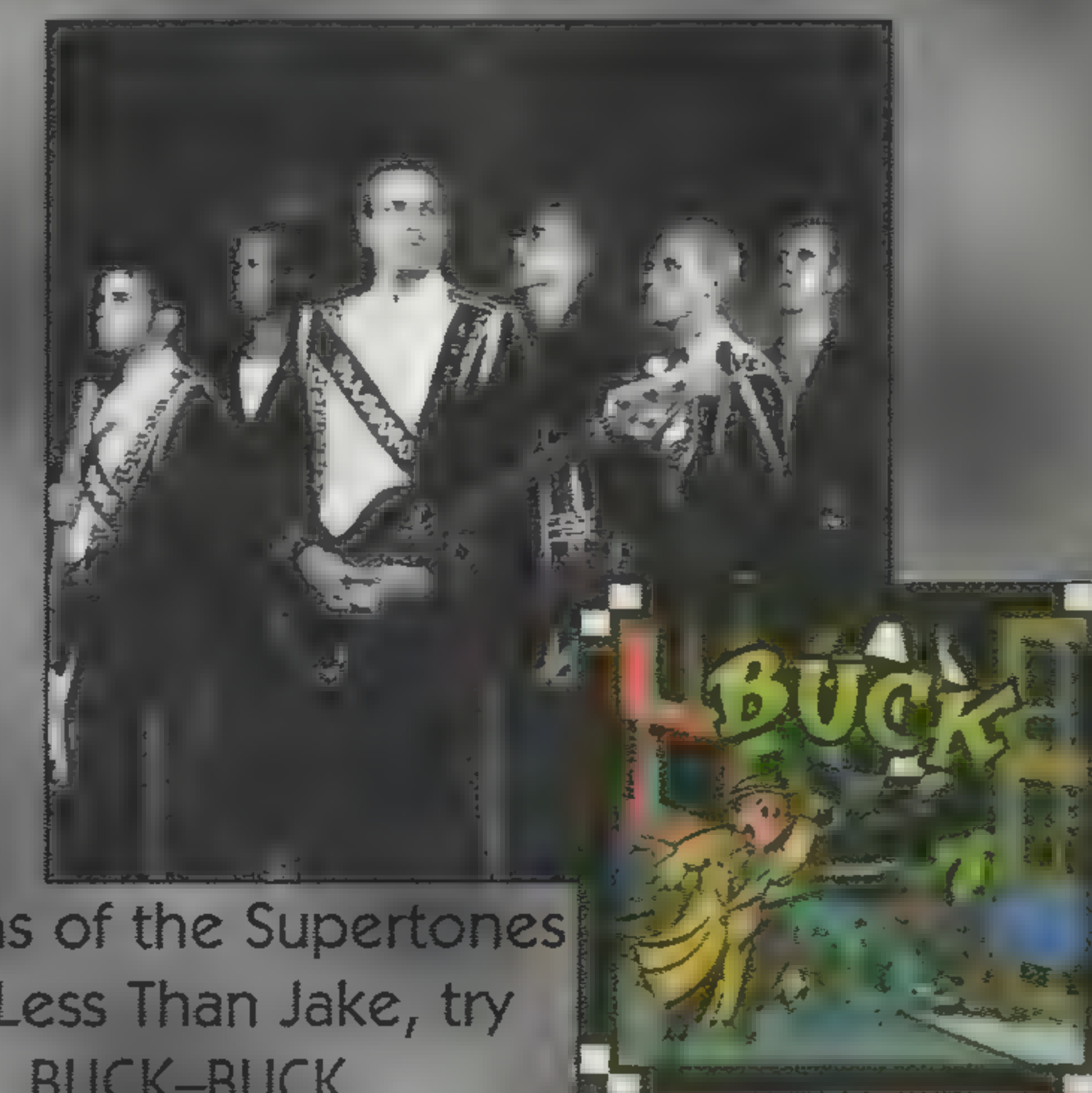
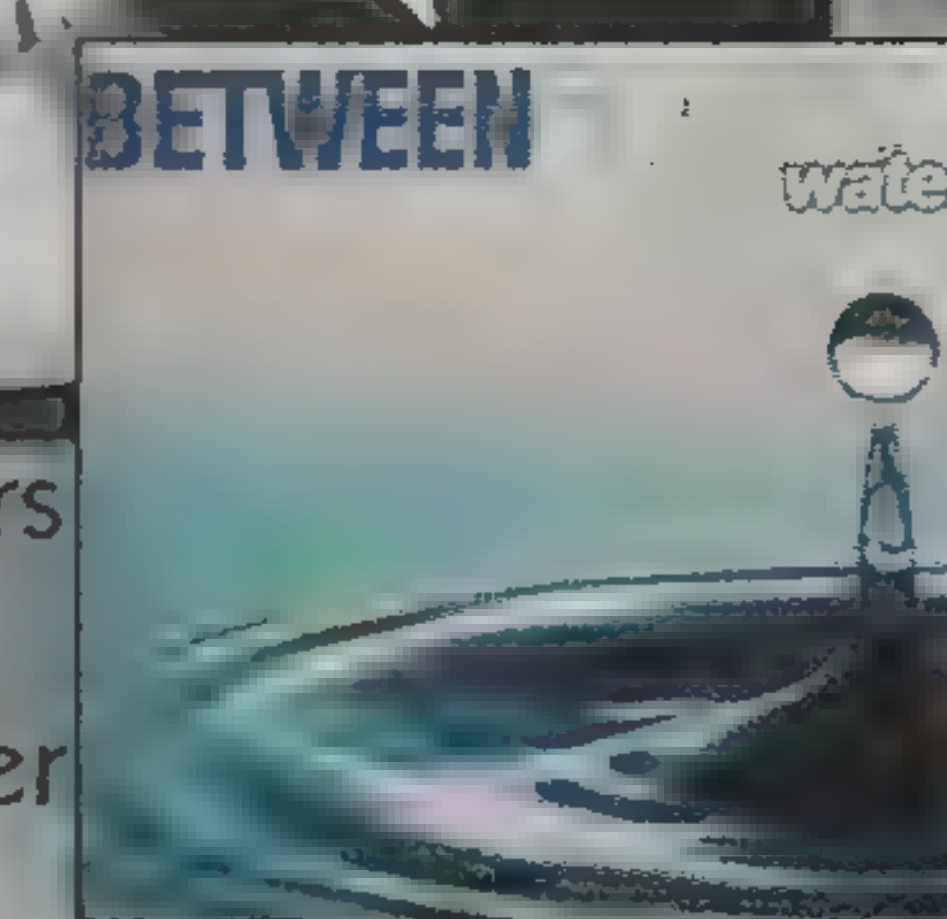
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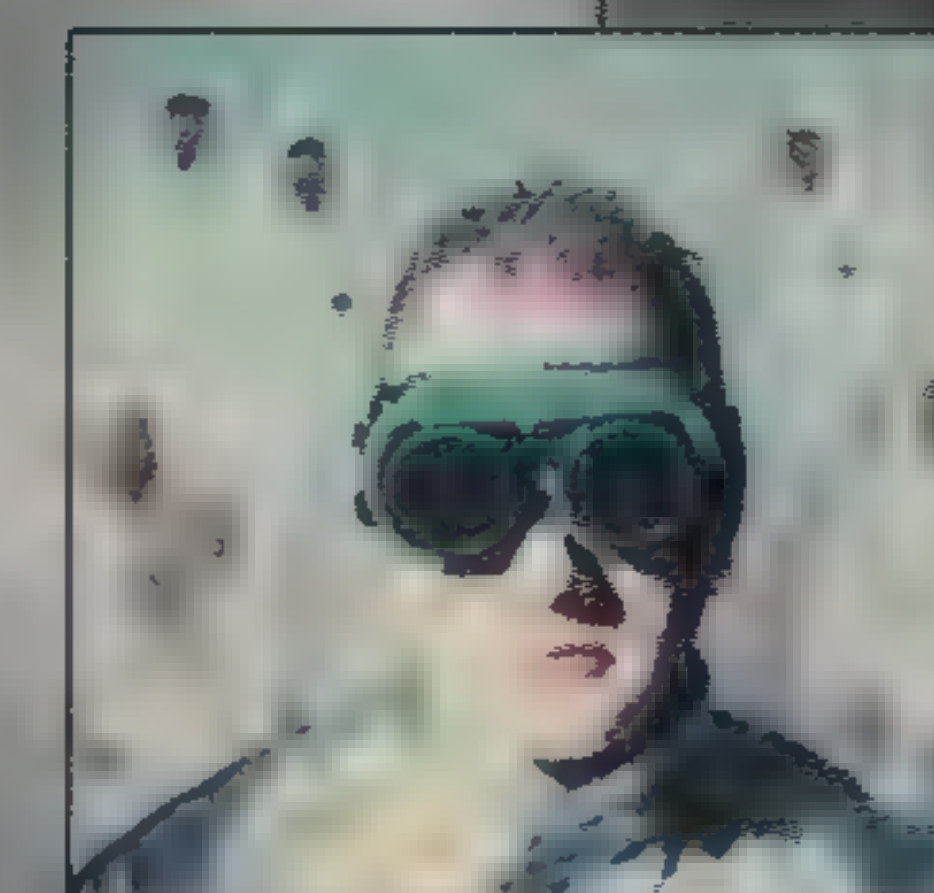
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# WORKSHOP

by Thom Granger

When it comes to pop culture, Rick Altizer's got it right when he sings, "The blue plate special/is yesterday's chicken/or the same thing with cole slaw/so what were you thinking?"

When it comes to pop music, Rick's album *Blue Plate Special* is gourmet dining on nothing more than a lunch counter budget. This cuisine is haute, haute, haute—due to the inspired pairing of Altizer's savvy songwriting and impeccable musicianship with rock legend Adrian Belew's loopy guitar solos and sonic solutions in a brilliant final mix.

Fact is, records like this don't come along very often—especially in the Christian music market, and especially on a debut album. We at 7ball had the same questions you're probably thinking: "Who is this guy, where did he come from, and how in the world did he get hooked up with Adrian Belew?" Inquiring minds want to know ... so we asked 'em ourselves.

So. Number one. Who in the world are you, Rick Altizer, and where in the world did you come from? (We'll get to that Belew thing later.)

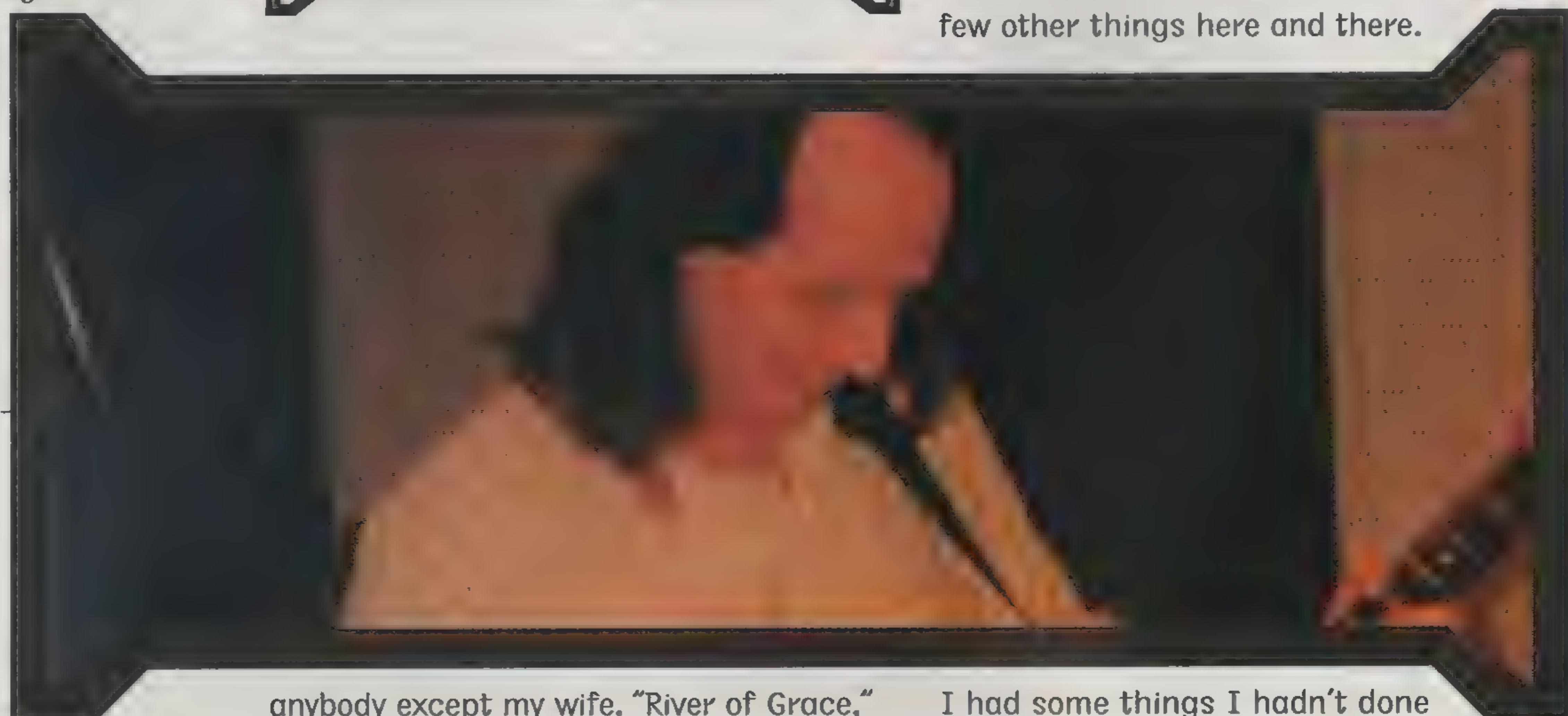
Altizer: I was a staff writer for Warner Chappell in Los Angeles, being managed by Elliot Roberts, who was negotiating with Sony for a deal. It's a long story, but suffice it to say those negotiations broke down after about three months. I split with my manager and it went from the possibility of this huge deal to nothing. I was a nobody before and I was a nobody after. We left California and moved to Nashville.

It was something God really used in my life, and a really good "dying" process, to this identity I had of being a successful

musician. I had to come to a point where I had to be content with not having music in my life like it had been, and move to an identity that was based on who I am and who God is, not what I do.

When I came to Nashville, I just wrote new songs to God. I didn't play 'em to

Rick Altizer/Adrian Belew



anybody except my wife. "River of Grace," "How Many" and "When You Walked Up That Hill" came out of that period—I have two albums more of material like that. It was at that moment I really began to write the best songs of my life.

No argument about the quality of these songs. But here's where it gets scary: Rick not only writes, but the original version of *Blue Plate Special* has him playing every instrument, as well as engineering and mixing. What are you, a show-off?

Altizer: The reason I did it all myself is because I'm cheap! I had gotten to a point with the songs that I didn't know what else to do ... but there wasn't anybody I respected enough to give that additional input—until I found out Adrian was interested in being involved.

Which brings us to number three: How did Adrian Belew get involved?

Belew: My management brought it to my attention as an offer to be involved, as a lot of things do. But a lot of things get turned down, because few things really appeal to me. This one did, because I liked the music. I met Rick and liked him as well, and found out he lives very close by me.

When I heard "In L.A.," "Amy and Her Baggage," "Make a Monkey"—tunes like that—I thought, *This is right up my street*. It started with the idea of me playing guitar on a couple of tracks, and we spent two days doing that. Fortunately, Rick is one of those guys who likes the interesting, wild stuff, and not the typical solos (which I'm not that good at, anyway).

Then came the idea, *Could we mix this here?*, and sort of co-produce the mixing of it. I think Ken [Latchney, Adrian's engineer] and Rick and I together really accomplished those things. I played guitar on seven of the songs and added a few other things here and there.

I had some things I hadn't done for a while, some effects I pulled out of the closet, so it was fun for me too, because we weren't just doing the same old things. Overall, the [original] sounds were real good, so we had a lot to work with.

It's cool you responded so positively to Rick's songs. Was there one in particular that grabbed your ear?

Belew: My favorite is "In L.A.," 'cause I just really like the mood and the melody. But it was really fun to play on "Make a Monkey" and I really like "Jan the Best." That's a really sweet song. They're all good, and some of the more Christian songs, like "River of Grace," "Walk Beside You" and "When You Walked Up That Hill," are great, too.

Adrian, this is the second album by a contemporary Christian artist you've worked on. (The other was *Jars of Clay*—the first two singles, "Flood" and "Liquid") What is your impression of the music by the Christian artists you've heard?

Belew: I really haven't heard much of anything, Christian or not, because I've always got my head in the work I'm doing. Every day when I wake up, my thought processes kick in with the song that's currently in my brain, so I really don't do much recreational listening.

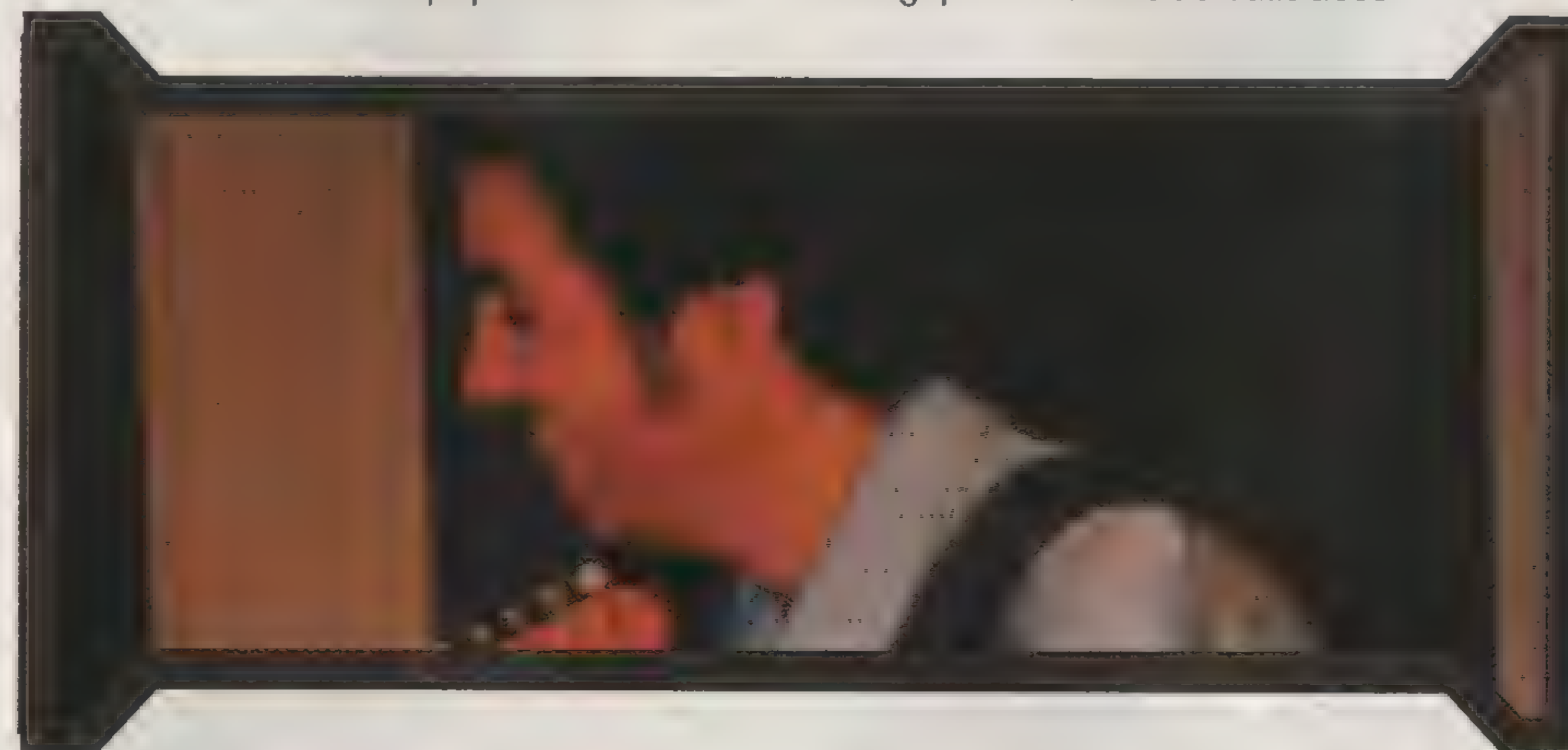
I've also found this out about myself: I'm a very good imitator, if I want to be. I can be easily influenced. I don't listen to a lot of other pop artists' music

but that's the way I perceive it. Fact is, only about 10 percent of what gets written in any musical form is really original, and the other 90 percent is imitation.

I like the idea of working in this field because I like the message. It's a good, positive message, and I like that. The people I've been involved with so far are good, quality people, too—although I guess I pretty much always choose good people to work with.

Are there any Christian artists that have captured your musical imagination enough to want to work with?

Belew: I haven't heard that many things, but I think dc Talk does



on purpose, but when I do listen, I tend to listen to areas that won't affect me in that way. My favorite music to listen to is modern classical music.

I don't know much about the Christian music market, but my feeling on what I've seen so far is it's pretty light and derivative, musically. Not much is unique. I don't mean to step on any toes here,

interesting things. They've evolved a lot and I like that. I like someone who can show they've got more than just one card in their hand.

I do think Phil Keaggy's great. Before I ever started playing guitar, I used to hear his band Glass Harp in Cincinnati, where I grew up. He would do these little things with his volume control and the e-

bow stuff, and I always thought, *Wow, what a unique guitar player.*

Could you offer any critique to Christian artists, based on the little bit you have heard?

Belew: It would be nice to see some of those folks stretch out a bit musically, in whatever directions they prefer, and try to broaden the ears of their listeners. I have no criticism, though. I think people should do what they like. The music you hear in your mind and your heart, that's the music you're supposed to make. If it has little or no appeal, it really makes no difference. If it has a lot of appeal, good for you.

Altizer: I do have a theory why Christian music is so safe. I think Christians are a little afraid of the world. When there's something new and fresh they haven't heard before, they don't understand it and they don't want to have anything to do with it—until about three or four years later when it assimilates into the society and isn't new and fresh anymore. Then they feel, *OK, it's safe. I guess my kids aren't going to go out and hang themselves if they listen to this kind of music, so we'll accept this now.* That's why Christian music is always about three or four years behind the trends.

Belew: I guess I can safely assume that 40 years from now, I'll be in an old folks home and someone will say, I just heard your first album and I really like it. [Laughs]

## T O O L B O X

### ALBUM

- Recorded on ADATs with a Mackie 24X8 console
- Mixed at Adrian Belew's studio on a Neotek console
- Recorded with Sony C-37A Mic, SM57, 2 SM81s

### RICK PLAYED

- Fender Stratocaster and Telecaster electric guitars
- Guild, Martin and Takamine acoustic guitars
- Yamaha bass
- Roland JX8P and JV880 keys
- Ludwig drums
- Zildjian cymbals

### GEAR USED

- Sans amp
- Gibson GA-20 amp
- Roland SRV2000
- DBX 160XT

### ON STAGE

- VG-8 Guitar processor through a power amp and speaker cabinet
- Fender Stratocaster guitar



# GADGET WATCH

During the '60s, VOX crafted a line of distinctly designed, beautifully detailed electric guitars that were played by many legendary artists from the USA and the United

Kingdom. The new VOX reissues of classic electric guitars are recreated with the original details and parts that made them famous, as well as up-to-date improvements in playability and specifications, making these guitars a great combination of retro styling and modern craftsmanship.



These VOX reissue guitars look as good as they sound with sleekly styled fittings, such as Bigsby™ tremolo systems, chrome knobs and original-style pickup covers. Featuring very unique and distinguishable poplar constructed body shapes with maple necks and rosewood fingerboards, the VOX reissues are available in five models: The droplet-shaped Mark III, with two single coil pickups, and either a fixed bridge or Bigsby™ tremolo system; the Mark III Custom which comes in white

with painted headstock and chrome pickguard; the distinct body style of the Mark VI is fitted with three single coil pickups and a Bigsby™ tremolo system; and the Mark XII, a twelve-string model, also features the distinctive droplet-shaped body, offering both VOX styling and superior playability. In addition, VOX went an extra step in detail by recreating these classic guitars using exact recreations of the original knobs and pickup covers.

Spirit's new Folio FX8 is an



eight-channel multipurpose mixer with a built-in Lexicon effects processor section. The FX8 features a specially designed 16-program Lexicon effects section with dual-effect capability as well as fully editable/storable programs and parameters. The console, itself, includes eight mic/line inputs and 16 total inputs to mix. Eight direct outputs are individually fader pre/post switchable, making them equally useful for recording in the studio or at a gig. Additionally there are four auxiliary sends, including a dedicated Lexicon effects send. The Folio FX8 fits all of these features into a compact frame that can be optionally rack-mounted. [www.spiritbysoundcraft.com]

The new UT Series of UHF wireless systems from Shure brings the quality of UHF



operation in a more affordable package. Offered in versions with up to eight compatible frequencies, each turnkey UT Series system will include a wireless microphone or a bodypack transmitter, and a proprietary MARCAD UHF diversity receiver. The UT Series includes instrument, lavalier, headset, and handheld models. [www.shure.com]

Marshall Amplification is now shipping the new



Marshall Park Series, a range of entry-level amplifiers comprised of four guitar combos and a bass combo. The models range in power from the 10 watt G10MKII to the 30 watt G30RCD. Three of the five models feature a CD Input which allows the user to play along with his or her favorite Compact Discs. These amplifiers not only share the appearance of Marshall's pro-level amplifiers, but also share Marshall's 35-plus years of amplifier innovation. [www.marshallamps.com]

Alesis has announced new pricing for two ADAT Type II 20-bit recorders, the XT20 and the LX20 (mentioned in the May/June Gadget Watch). Each will receive a dramatic \$400.00 reduction in retail price. Available this fall will be the new QS6.1 64 Voice Expandable Synthesizer. Replacing the QS6 in the product line, the QS6.1 will have twice the internal sample memory including 640 programs and 500 multitrack mixes, 4 control/edit sliders, a larger LCD display and a second PCMCIA card slot. [www.alesis.com]

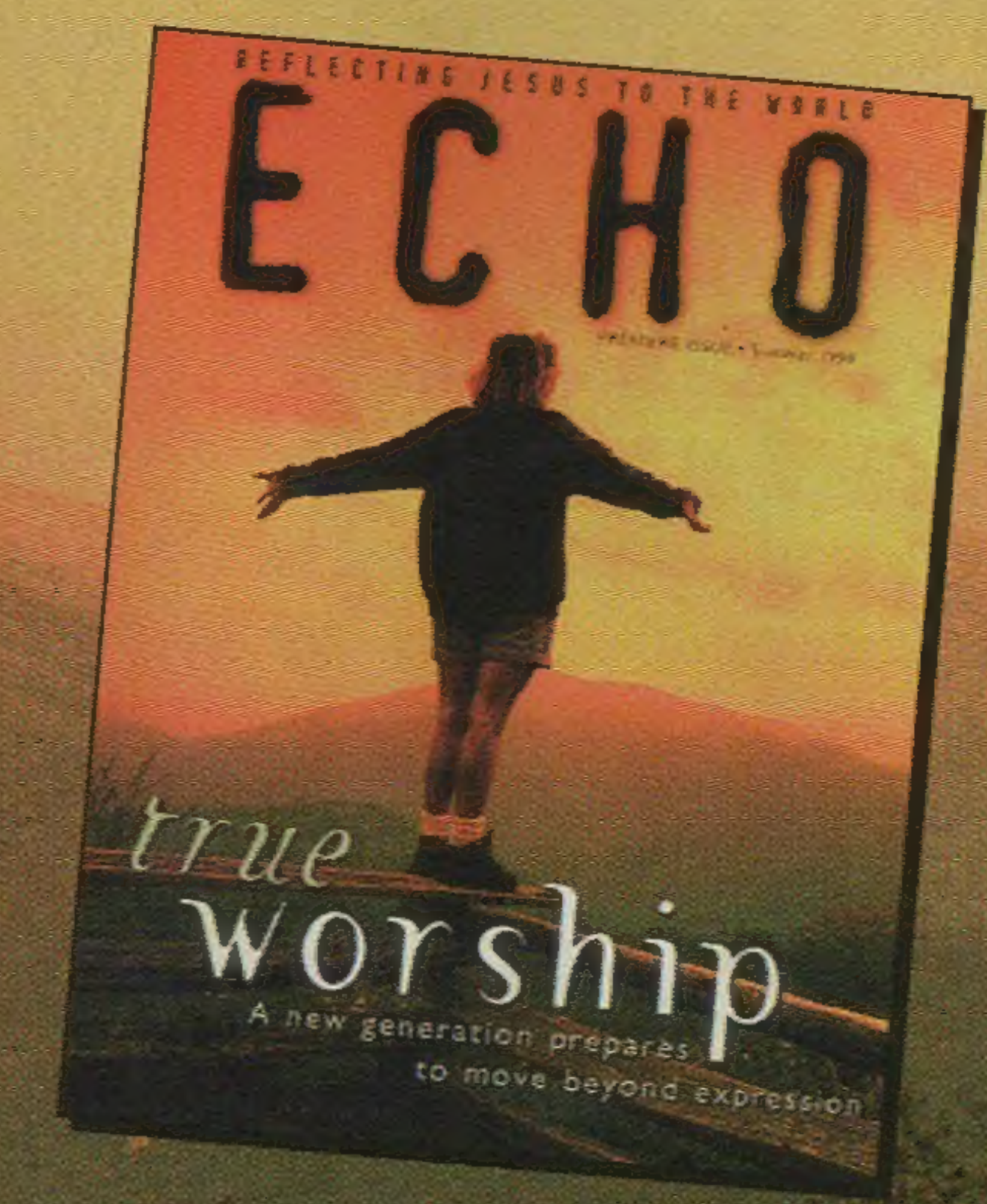
—Dale Wilstermann

Send materials for this column to Dale c/o Gadget Watch, 7ball magazine, 2525-C Lebanon Pike, Box 6, Nashville, TN 37214

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- 3 BLEACH  
Super Good Feeling  
(Forefront)
- 4 SKILLET  
Hey You, I Love Your Soul  
(Forefront)
- 5 THE WAITING  
The Charming One  
(Sparrow)
- 7 JARS OF CLAY  
Fade To Grey (Essential)
- 8 ROOM FULL OF WALTERS  
Laughing At The Ground  
(Word)
- 9 PLUMB  
Concrete (Essential)
- 10 AUDIO ADRENALINE  
Chevette (Forefront)
- 11 LLOYD  
Fish On The Ocean  
(Organic)
- 12 THE W'S  
The Devil Is Bad  
(5 Minute Walk)
- 13 THIS TRAIN  
The Missing Link (Organic)
- 14 FIVE IRON FRENZY  
Every New Day  
(Sarabellum)
- 15 JESUS MUSIC  
Happy Face (Organic)

## Modern

- 1 SKILLET  
Hey You, I Love Your Soul  
(Forefront)
- 2 COMMON CHILDREN  
So Dream (Tattoo)
- 3 PLUMB  
Concrete (Essential)
- 4 BLEACH  
Super Good Feeling  
(Forefront)
- 5 KOSMOS EXPRESS  
In My Face (Sub-Lime)
- 6 THE W'S  
The Devil Is Bad  
(5 Minute Walk)
- 7 FIVE IRON FRENZY  
Every New Day (Sarabellum)
- 8 CHANNELSURFERS  
Without You (Organic)
- 9 SPECK  
Brilliant (Bulletproof)
- 10 ROOM FULL OF WALTERS  
Laughing At the Ground  
(Word)
- 11 SUPERTONES  
Little Man (BEC)
- 12 SEVEN DAY JESUS  
Down With The Ship  
(Forefront)
- 13 PLANKEYE  
Sterling (BEC)
- 14 THE INSYDERZ  
Awesome God (Squint)
- 15 MXPX  
I'm Okay, You're Okay  
(Tooth & Nail)

## Rhythmic

- 1 CLOUD2GROUND  
Madness for Love (N-Soul)
- 2 UNITY KLAN  
Eternal Funk  
(Rescue)
- 3 THE ECHOING GREEN  
The Power Cosmic  
(Sarabellum)
- 4 KIIS  
After the Rain (Metro One)
- 5 AJ MORA  
Jesus Christ Is Lord  
(N-Soul)
- 6 DELARAY  
God Is In Control (CHN)
- 7 PREFACHA  
Bring Me Joy (N-Soul)
- 8 RAZE  
Brighter Day (Alliance)
- 9 WORLD WIDE  
MESSAGE TRIBE  
Reach For Heaven  
(Warner Alliance)
- 10 TAMMY TRENT  
My Friend (Light)

## Loud

- 1 WYRICK  
Down (Rugged)
- 2 ZAO  
Lies of Serpents, A River of  
Tears (Solid State)
- 3 LIVING SACRIFICE  
Truth Solution  
(Solid State)
- 4 ELDER  
Pent Boy Man (Bulletproof)
- 5 NAILED  
Dying (Rugged)
- 6 SPOKEN  
Think For Yourself  
(Metro One)
- 7 FRANK'S ENEMY  
Hanging On A Tree (Cling)
- 8 PROJECT 86  
Rebuttal (BEC)
- 9 BLINDSIDE  
Invert (Solid State)
- 10 EVERY DAY LIFE  
Salt Circles (KMG)

Charts reprinted courtesy of the Pure Rock Report, compiled from airplay reports of more than 80 radio stations and programs nationwide. The Pure Rock Report is a biweekly tip sheet for the Christian rock industry. Contact the PRR at (614) 272-6227 or on the World Wide Web at [www.netwalk.com/~prr/](http://www.netwalk.com/~prr/). List of radio reporters provided by Pure Rock Report.

### modern rock reporters

CKCU 93.1 FM  
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KADU 90.1 FM  
Hibbing, MN  
24 Hours

KCLC 89.1 FM  
St. Charles, MO  
Saturday 7 PM

WCUW 91.3 FM  
Worcester, MA  
Tuesday  
10 PM

WTR 89.7 FM  
Rochester, NY  
Friday 10 PM

WQKO 91.9 FM  
Howe, IN  
24 Hours

WUFM 88.7 FM  
Columbus, OH  
24 Hours

### rock reporters

KADU 90.1 FM  
Hibbing, MN  
24 Hours

KCLC 89.1 FM  
St. Charles, MO  
Saturday 7 PM

WATF 88.3 FM  
Cincinnati, OH  
Saturday 8 PM

WTR 89.7 FM  
Rochester, NY  
Sunday 7 PM

WQFL 100.9 FM  
Rockford, IL  
Saturday 9 PM

WQKO 91.9 FM  
Howe, IN  
24 Hours

WUFM 88.7 FM  
Columbus, OH  
24 Hours

WVDF 88.5 FM  
Bridgeport, CT  
Sunday 9 PM

### loud reporters

CFCK 90.5 FM  
Saskatoon, SASK  
Monday 9 PM

KCLC 89.1 FM  
St. Charles, MO  
Saturday 7 PM

WTR 89.7 FM  
Rochester, NY  
Friday 10 PM

WTTU 88.5 FM  
Nashville, TN  
Sunday 7 PM

WVDF 88.5 FM  
Bridgeport, CT  
Sunday 9 PM

### top club reporters

WCUW 91.3 FM  
Worcester, MA  
Sunday 4 PM

WTR 89.7 FM  
Rochester, NY  
Friday 10 PM

WTTU 88.5 FM  
Nashville, TN  
Sunday 7 PM

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Lately, I have been trying to learn two completely different languages. The first one is French (matters of national security). The other is cartooning (you can see my rudimentary progress elsewhere in this issue). Some may be confused that I refer to Cartooning as a "language" at all, much less as a specific language. To some, a comic is just words with pictures—to others, just pictures with words.

But just as with French I am struggling (*oui*, struggling) to learn how to communicate information within certain parameters, I am also trying to explore the special properties of comics, right down to how the shape and sizes of your panels affect your illusion of time and motion.

Which brings us to "idioms."

In any language, an idiom is a word or expression whose meaning cannot be readily understood by either its grammar or the words used. "Head over heels." "Down and out." It's one reason when they translate something—a song, a movie, whatever—they rarely translate word for word. They have to account for the psychological differences of the languages, the culture the language exists in, that sort of stuff.

When we represent Christ through media and art to the world around us, we must be mindful of the idioms of the culture around us. Even if the art is philosophically brilliant, the use of the medium technically perfect, it makes no difference if the audience has no idea what you're talking about. While the maxim "If you want to send a message, send a telegram" is still pretty solid advice to artists—even Christian artists—if your art has meat to it, you want people to get it.

As the late Francis Schaeffer often pointed out, we live in a culture where words that we Christians take for granted—even the very name of our Lord Jesus—mean something completely different in the world at large. Millions of people in the world today have grown up in an environment where "Christianspeak" is an impenetrable wall of indecipherable code words. While the phrase "born again" has become the fodder of bumperstickers for exclusive members of this club we call The Church, those who truly need to understand what we mean by that are left out in the cold.

We paste it on billboards on the interstate and we sew it into banners to wave at rallies and we silk-screen it onto T-shirts to wear at televised football games, but we often forget that nobody knows what it means. Non-Christians today are as puzzled as

## What Are You, An Idiom?

Nicodemus was all those years ago, when he asked Jesus, "What do you mean? How can an old man go back into his mother's womb and be born again?" (John 3:4)

When Jesus said, "You must be born again" to one man in one place at one time—and was there to discuss it with Nicodemus—it changed the world. But when Jesus spoke to the crowds, He spoke to them in parables, drawing from examples they would understand. Not everyone got it, but not everyone was supposed to. "He who has ears to hear, let him hear" (Matt. 13:9).

We as the consumers of Christian art should encourage our artists to stretch themselves, lyrically and musically. We should also be more tolerant when they do. But the responsibility does not end there. As ambassadors of the King who live in the world but not of it, we should be as mindful that no bumpersticker, no three-minute pop song, no cheesy-sloganed t-shirt ever saved anyone. Only Jesus saves.

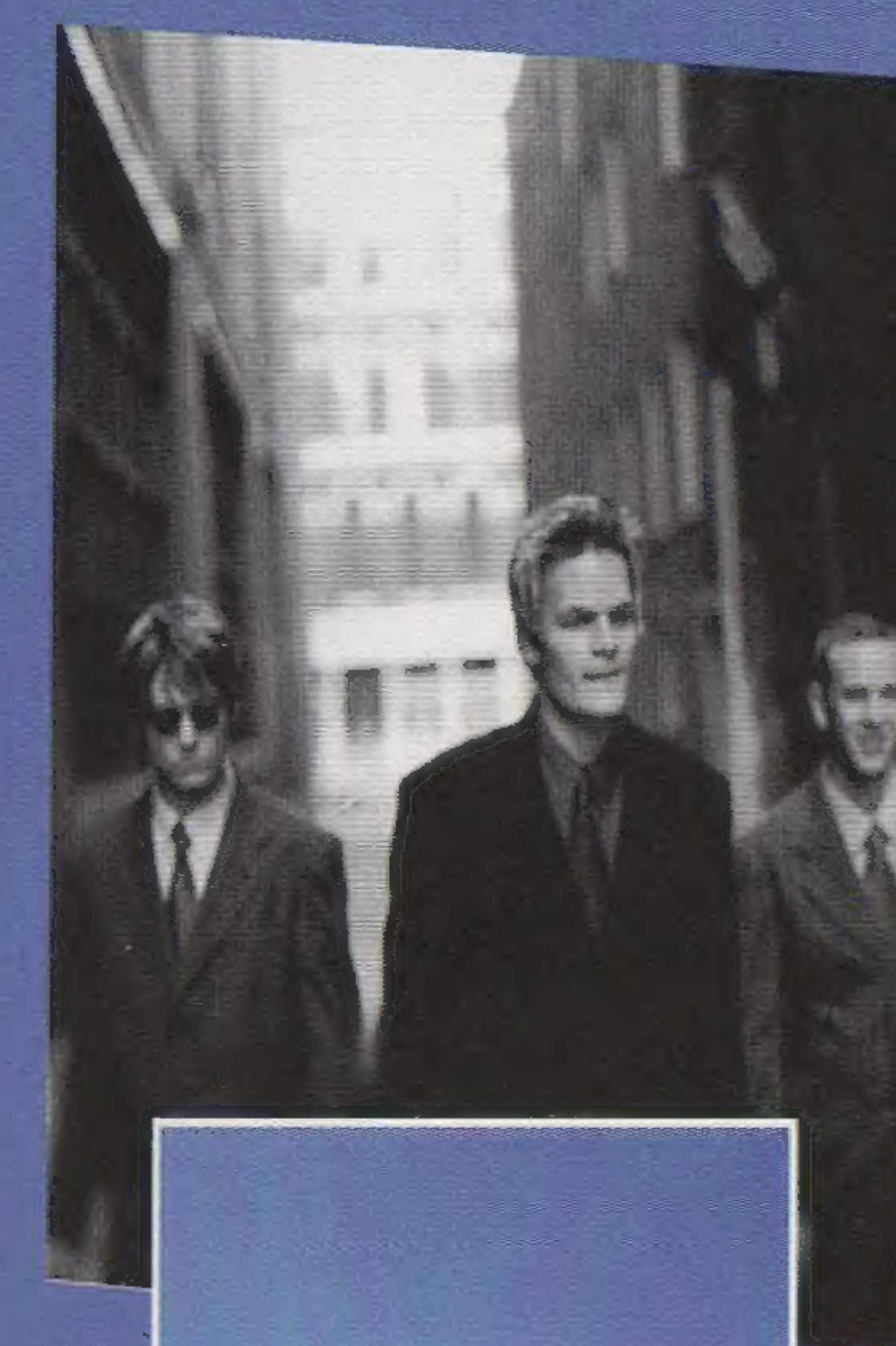
The trick is to share it simply. Truly. And with fewer code words. *Adieu* and *bonne chance*.

blah,blah,blah • by chris well



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